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LA MUSIQUE
à votre portée

Manuel de

FORMATION MUSICALE

LIVRE 1

Bruxelles
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Textes musicaux composés à l'aide
du logiciel "Pizzicato"

à ma Mère,

sa voix douce, m'initia au chant populaire
et aux belles pages lyriques ;
sa tendre persuasion m'incita à l'étude
de la musique.

à mon Père,

ses récits, ses anecdotes nombreuses,
où transperçait un amour profond de l'opéra,
entraînèrent mon intérêt et
m'apprirent à apprécier la « grande Musique ».

Avant-propos...

- Tout sujet sachant lire, écrire et compter, est capable aussi, d'apprendre la musique.

- Le sportif, fût-il enfant, ressent la nécessité de s'entraîner pour parfaire sa forme physique. Par contre, le jeune amateur de musique imagine malaisément qu'il lui faut, autant qu'en sport, s'engager sur la voie de la pratique régulière s'il désire progresser et connaître le plaisir de la réussite.

- En vérité, la musique est moins bien lotie que le sport... Lorsqu'un muscle forcit, cela se voit... Un record vient-il à être battu, la foule exulte... Le développement des aptitudes musicales poursuit une carrière plus discrète et, dans un premier temps, la progression qui s'opère, risque même de passer inaperçue : *la construction est intérieure...*

- On y songe peu, mais apprendre la musique, c'est parcourir une *évolution intellectuelle*, lente par nature. Les « surdoués » représentent des exceptions, et leur lot est de travailler bien plus que les autres, s'ils veulent aller plus vite et plus loin.

- Comme pour l'apprentissage d'une langue, une formation musicale de qualité ne saurait être limitée au domaine de l'***instruction*** (déchiffrage et savoirs théoriques) ; il faut qu'elle s'ouvre aussi au domaine de l'***éducation***, ce qui implique l'exploration et la pratique du patrimoine culturel. C'est pourquoi le manuel que voici met à la disposition de l'enseignant – et de ses disciples – des centaines de mélodies populaires et thèmes classiques.

Solfège ?...
Formation musicale ?

Contrairement aux habitudes du « *Solfège traditionnel* », qui s'inquiétait surtout d'« instruire » (étude systématique des règles de « théorie »), le cours de ***FORMATION MUSICALE*** s'attache à la construction d'apprentissages utiles et à l'élaboration de capacités fonctionnelles (qualifiées de *« compétences »*).

C'est pourquoi le programme d'études impose, à présent, un *« socle »* d'objectifs, constitué de quatre visées pédagogiques fondamentales :

- ♫ L'ACQUISITION DE LA ***MAÎTRISE TECHNIQUE,*** volet consacré à l'indispensable « instruction musicale » *[cf. solfège]* : apprentissage des signes (clés, notes, silences...) et des notions de grammaire musicale (« la théorie » : les concepts de ton, demi-ton, altération, gamme, etc.) ;

- ♫ L'ÉVEIL DE L'***INTELLIGENCE ARTISTIQUE***, volet focalisé sur l'entraînement de la *pensée musicale représentative* : il s'agit d'élaborer une bonne capacité d'*« oreille intérieure »*, en exerçant l'attention auditive, l'évocation mentale, la sensibilité à la syntaxe musicale ;

- ♫ LE DÉVELOPPEMENT DE L'APTITUDE À LA ***CRÉATIVITÉ***, volet tourné vers l'exercice – entre autres – de la faculté d'imagination et d'invention, sur le plan mélodico-rythmique ;

- ♫ L'ACCESSION À L'***AUTONOMIE*** ; le but est ici d'apprendre à *« oser »* utiliser les compétences qui – progressivement – se construisent, en les expérimentant suffisamment en classe, afin qu'elles soient *« transférables »* – utilisables – *hors contexte scolaire*, et puissent être pratiquées avec bonheur et intérêt dans la vie courante.

Constatation surprenante : le programme ne précise aucune « matière » à enseigner ! Envisagerait-on d'abandonner l'étude des savoirs disciplinaires (la « théorie ») ? Nullement ! Le cours de formation musicale travaille au contraire à les rendre « opérationnels », c'est-à-dire mobilisables à bon escient.

Ainsi, se pose d'emblée la question de l'*organisation des contenus à enseigner*... Dans quel ordre les ***faits « matériels »*** (notes, silences, etc.) et les ***notions abstraites*** (concepts de gamme, demi-ton, altération...) seront-ils abordés, pour qu'ils servent utilement à la *formation musicale* des apprentis et confèrent aux activités de la classe, *valeur et signification* ?

Il s'agit essentiellement de concevoir une trajectoire balisée d'étapes ***« hiérarchisées »*** – en quelque sorte ***« emboîtées »*** – en ce sens que les leçons successives doivent s'inscrire dans une perspective de *construction logique* et *cohérente* des compétences. Quel que soit le niveau atteint, tout apprentissage doit trouver, dans l'ensemble des connaissances et habiletés déjà en place, un terrain favorable à son ***insertion active*** (lecture chantée), l'acquisition nouvelle apportant elle-même l'élément nécessaire au fondement de la séquence didactique suivante.

Dans ce contexte, on saisit l'importance centrale du *MANUEL* de formation musicale, dont le rôle est de fournir à la classe un matériau à la fois ***abondant***, correctement ***ordonné*** et soigneusement ***gradué***, comportant :

- ♪ des ***exemples simples*** (chansons très connues), qui, chantés, écoutés, analysés, font découvrir un fait nouveau (une note, un rythme...) ;

- ♪ des ***exercices élémentaires***, en nombre suffisant, dont le déchiffrage solfié – *individuel et à vue* – permet l'assimilation-compréhension de la notion étudiée ;

- ♪ de ***nombreux extraits du répertoire culturel***, dont la lecture solfiée (individuelle et collective) implique le réinvestissement (le « transfert ») des habiletés acquises, dans le déchiffrage de textes diversifiés, au bénéfice de la construction progressive de la *compétence lexique* et, à terme, de l'accession à l'*autonomie*.

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En mettant l'accent sur l'***acte individuel de lecture à vue*** *et a cappella,* le présent manuel de formation musicale répond à une exigence majeure de l'apprentissage lexique.

La conquête de l'autonomie en lecture musicale (ainsi qu'en notation et en déchiffrage instrumental) suppose non seulement la ***connaissance des signes*** (l'équivalent du code alphabétique de la langue verbale), mais aussi la capacité d'***évoquer auditivement*** leurs hauteurs musicales (en lecture verbale on parlerait de *« conscience phonologique ».* [1] Par exemple : l'identification successive des lettres «s»-«o»-«l»-«f»-«è»-«g»-«e», doit s'accompagner de la perception intérieure de leurs *sonorités*, pour que puisse émerger le mot « solfège »).

Aucune maîtrise de la lecture solfiée n'est possible, sans la capacité de ***fusionner*** intellectuellement l'***identification*** des notes et l'***évocation intérieure des hauteurs relatives*** (*représentation auditive*) que ces notes symbolisent sur la portée.

Pour savoir solfier, il faut donc « connaître ses notes » et être doué d'« oreille intérieure ». Mais il ne s'agit pas, cependant, d'une simple addition d'habiletés... *"Savoir jouer son morceau des deux mains ne se réduit pas à ajouter deux savoirs..."* [2]

Aussi, ne suffit-il pas, pour construire la compétence lexique, de « driller » la connaissance des notes, d'une part, et d'effectuer des dictées musicales, d'autre part, comme le veut la coutume solfégique.

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[1] Demont, Elisabeth, *Conscience phonologique, conscience syntaxique*, in Grégoire, J. et Piérart, B., *Evaluer les troubles de la lecture*, De Boeck-Wesmael, Bruxelles, 1994, p.195/196.
[2] Reboul, Olivier, *Qu'est-ce qu'apprendre ?*, PUF, Paris, 1991, p. 68.

L'acte de lecture implique, en effet, la ***capacité de coordonner***, en temps réel, l'*identification* et la *dénomination* des notes, la *reconnaissance* et la *production* des rythmes, la *représentation auditive* des hauteurs relatives, la *référence* au sentiment tonal, l'*oralisation*... À l'évidence, seul un long cheminement d'expériences multiples et progressives peut parvenir à installer l'habitude – automatiser le « schème » – de pareille coordination.

Or, en général, la situation didactique n'accorde guère de place à cet entraînement... Les interrogations individualisées concernent quasi exclusivement des textes déjà « travaillés » ; l'élève est invité à *re*-lire – à reproduire – et ne doit s'imposer aucun effort *personnel* pour ***coordonner*** [3] les mécanismes impliqués dans la recherche du sens mélodico-rythmique de la notation. Pourra-t-il ainsi accéder à l'autonomie ?

"Souvent, on voit l'autonomie comme un objectif à long terme, alors qu'il s'agit d'un objectif à atteindre à ***tous*** *les stades de développement du lecteur."* [4] En vérité, si l'apprenant n'est pas régulièrement incité à ***assumer la responsabilité*** de déchiffrages réels – intégrant chaque apport nouveau à l'ensemble des acquis précédents – il ne parviendra jamais à être autonome... *"On ne devient compétent que quand on mobilise la compétence."* [5]

Remarquons également, que ***solfier a cappella***, c'est réaliser une ***dictée inversée***... Cette activité favorise hautement l'éclosion de *représentations auditives* (« oreille intérieure ») car elle y fait intensément appel, à partir de la notation concrète, sur portée ; la démarche est naturelle et coïncide avec la pratique musicienne la plus courante.

Il importe toutefois que la « faisabilité » des expériences successives soit assurée, d'un bout à l'autre de la progression pédagogique... D'où l'importance du choix d'un ***point de départ*** susceptible d'induire le développement d'*"une progression qui respecte les contraintes de la matière et qui est adaptée aux démarches de celui qui l'apprend."* [6]

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[3] Pour ***orchestrer*** ces mécanismes, comme l'écrit Philippe Perrenoud, in *Construire des compétences dès l'école*, ESF, Paris, 1997, p. 29-32.
[4] Giasson, Jocelyne, *La Lecture*, De Boeck, Bruxelles, 1997, p. 67.
[5] Roegiers, Xavier, *Une pédagogie de l'intégration*, De Boeck Université, Bruxelles, 2000, p. 81.
[6] D'Hainaut, Louis, *Des Fins aux Objectifs de l'éducation*, Nathan/Labor, Paris/Bruxelles, 1977, p. 94.

Sur le chemin de la lecture

La progression de *LA MUSIQUE À VOTRE PORTÉE* prend son essor à partir de la quinte DO-SOL, [7] parce que le débutant (6-7 ans), *"formé sans le savoir aux habitudes tonales d'audition"*, est familiarisé avec la fréquence élevée d'occurrence des *"deux degrés fondamentaux (tonique et dominante)",* [8] propre au système musical occidental.

Au départ de cet acquis d'***acculturation***, un parcours retraçant, en gros, l'évolution *historico-épistémologique* de la notation, va mener à la découverte des éléments premiers de l'écriture musicale (grave-aigu, note, mesure, portée, clé de sol...). L'élève comprend la logique d'« invention » de ces rudiments.

♪ L'exécution de quelques chansons connues aboutit à cette constatation (moins naïve qu'il n'y paraît), qu'une ***« CHANSON »*** est constituée de ***« PAROLES »*** (un texte, une *poésie*) et de ***« MUSIQUE »*** *(*la *mélodie),* voir p. 15 ;

♪ L'enseignant propose alors ce texte (voir p. 15, n° 1) :

"Un, deux, Un deux, Marchons par deux, C'est mieux !"

Il est clair que ces paroles incitent à l'invention (la *composition*) d'une « chanson de marche » (on peut la chanter en marchant).

Une écoute attentive montrera que la *mélodie* de cette chanson – apprise par audition et chantée collectivement – comporte deux notes : l'une « basse » (***GRAVE***), l'autre « haute » (***AIGUË***) ;

♪ Mais, comment éviter la perte de la chanson, en cas d'oubli de l'« air » ? On peut, par exemple, écrire les mots et les syllabes à leur ***hauteur musicale*** propre (voir p. 15, n° 2) ; on conserve ainsi une trace écrite du texte et de la musique ;

[7] ce que Maurice Chevais préconisait déjà... en 1943, Cf. *Education musicale de l'enfance,* A. Leduc, Paris.
[8] Francès, Robert, *La Perception de la musique*, J. Vrin, Paris, 1972, p. 8 et p. 108.

- ♪ Ce n'est pas très pratique... Aussi vaut-il mieux séparer musique et texte, car des ***points*** (des ***NOTES***) suffisent alors pour exprimer les hauteurs que l'on doit chanter (voir p. 15, n° 3) ;

- ♪ En se référant au clavier du piano, le professeur affirme que les notes employées s'appellent ***DO*** et ***SOL*** (voir p. 15, n° 4) ;

- ♪ Dans un souci de clarté et de précision, ces notes doivent être positionnées sur une ***PORTÉE*** de cinq lignes, le DO étant placé sur une petite ***LIGNE SUPPLÉMENTAIRE*** (voir p. 15, n° 5) ; [9]

- ♪ S'agissant d'une chanson de marche, il faut pouvoir repérer aisément *« sur quel pied l'on marche »* (voir p. 15, n° 6) ;

- ♪ Dans ce but, chaque séquence *« pied Gauche-pied Droit »* est *mesurée* avec soin et close par une ***BARRE DE MESURE*** (voir p. 15, n° 7) ;

- ♪ Il s'agit de toute évidence d'une ***« mesure à deux pas »***, mais le musicien doit tout de même en être informé, au début du morceau, par l'indication du ***chiffre 2*** (voir p. 16, n° 8) ;

- ♪ Les notes sont dotées d'une ***hampe*** (« queue ») et sont appelées ***NOIRES***, d'où... la ***« mesure à deux noires »***, qualifiée, habituellement, de ***MESURE À DEUX TEMPS*** ; enfin, la ***CLÉ DE SOL*** (résultat des transformations subies par la lettre "G" [sol] originelle), souligne le choix du compositeur de placer la note SOL sur la ***deuxième ligne*** de la portée (voir p. 16, n° 9) ;

- ♪ Les élèves peuvent maintenant, à tour de rôle, déchiffrer l'un des exercices prévus à cet effet (p. 16, n°10 et suivants).

Certes, la démarche décrite ci-dessus ne constitue qu'une stylisation – une *« transposition didactique »* – de la réalité historique... mais :

- elle donne vie à l'apprentissage de la notation musicale ;
- elle appuie les découvertes sur des activités *musicales* : chant, écoute attentive, représentation auditive, imagination ;
- elle entretient l'intérêt, attise la curiosité, suscite l'*"énigme"* ; [10]
- elle modifie les conceptions (souvent erronées) du débutant et assure la compréhension des procédés retenus et des principes appliqués ;
- elle montre la simplicité et la logique des solutions adoptées.

De plus, la (*re)construction*, pas à pas, du système de notation, autorise l'introduction précoce – ***dès la première leçon*** – de l'acte ***individuel de lecture solfiée a cappella***.

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[9] À noter que pour le musicien, *"sur la ligne"* signifie*"à califourchon"*, *"à cheval"* sur la ligne...
[10] Meirieu, Philippe, *L'école mode d'emploi*, ESF, Paris, 1992, p.186.

La tâche est accessible, parce que l'alternative est simple (un son grave, do ; un son aigu, sol) et que les hauteurs se « révèlent » facilement à l'esprit, sur fond de *sentiment tonal* (acculturation).

On notera que l'obligation de traduire en *hauteurs musicales vocalisées*, la position des notes sur la portée, suscite irrésistiblement l'***effort*** de ***« représentation auditive »*** des hauteurs relatives (cet effort de recherche mentale est d'ailleurs perceptible chez le sujet qui déchiffre « pour de vrai »).

C'est la raison pour laquelle *LA MUSIQUE À VOTRE PORTÉE* privilégie l'acte individualisé de lecture solfiée ***à vue***, *a cappella* (cf. la série d'exercices élémentaires accompagnant chacune des séquences d'apprentissage).

Ainsi se trouve assuré le développement continu de la capacité d'***intelligence musicale représentative*** (« oreille intérieure »), moteur de toute pratique musicienne autonome.

Séries	MATIÈRE	Mesures		
		○	□	△
		2 temps	4 temps	3 temps
1	-Texte seul *(page 15)* -do-sol *(page 15)* -Mesure à 2 noires (*page 16)* -Le Soupir *(page 17)*	pages		
		15-16-17	97	144
2	mi	18	97	144
3	Liaison – Blanche	19	97	144
4	ré	21	98	146
5	fa	23	98	148
6	la	26	101	150
7-8	do aigu / accord parfait (4 sons)	30/32	103	152/154
9	si aigu	35	103	156
10	si grave	38	106	159
11	Croche	42	111	163
12	Groupes de 4 croches	48	116	166
13	Deux croches au 1er temps	54	116	169
14	ré aigu	58	119	173
15	mi aigu	61	119	176
16	fa aigu	64	119	179
17	si bémol	68	122	181
18	Anacrouse	75	126	186
19	fa dièse	77	127	188
20	Noire pointée	85	131	193
21	Bécarre	93	139	199

CHANSON = texte *(poésie)* + musique

1. ***LE TEXTE :***

Un deux Un deux, Mar - chons par deux C'est mieux !

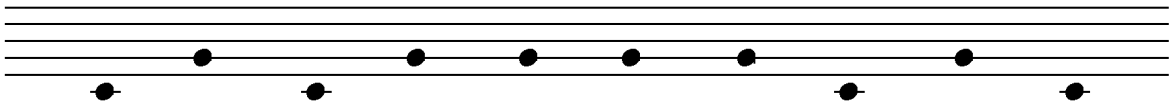
2. ***LE TEXTE + LA MUSIQUE :***

deux deux Mar - chons par C'est
Un Un deux mieux !

3. ***LA MUSIQUE :***

4.

5.



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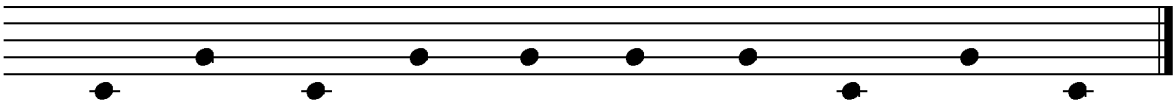
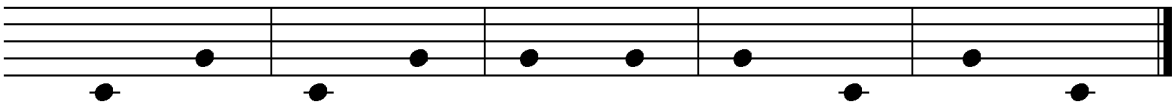


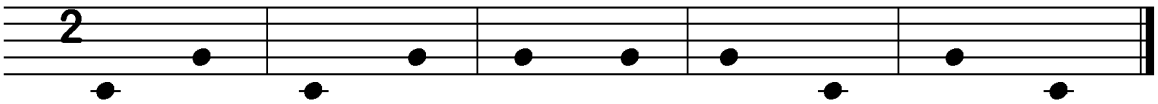
Gauche Droite G D G D G D G D

7.



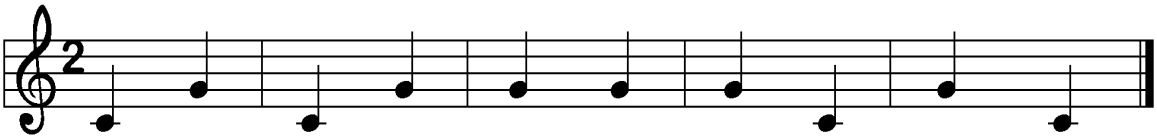
« LA MESURE à 2 PAS »

8.



« LA MESURE à 2 NOIRES »

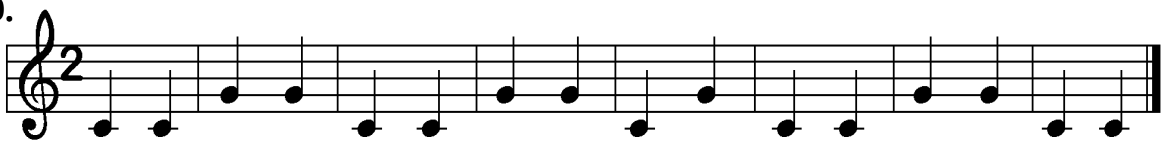
9.



Un deux Un deux, Mar - chons par deux C'est mieux !

LA MESURE à 2 TEMPS

10.



Ma chan-son est a - mu - san - te, Sur deux no - tes je la chan-te.

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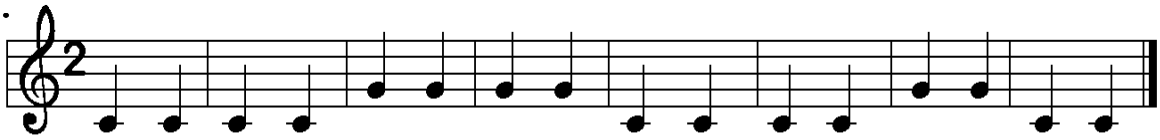

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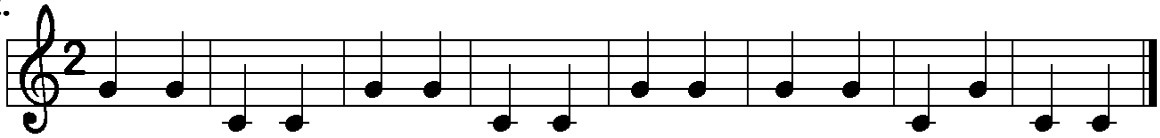

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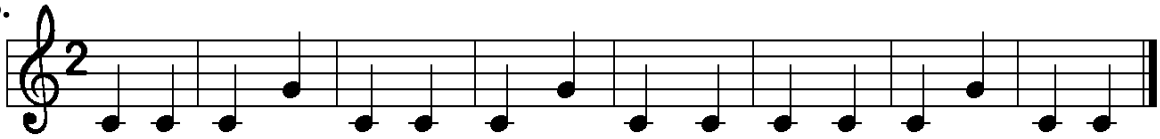

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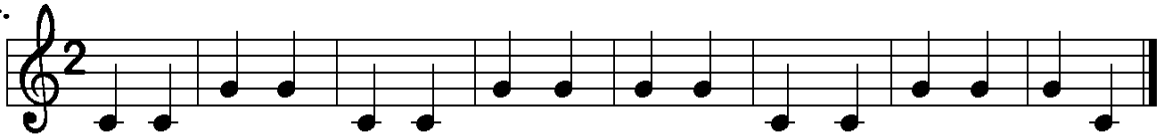

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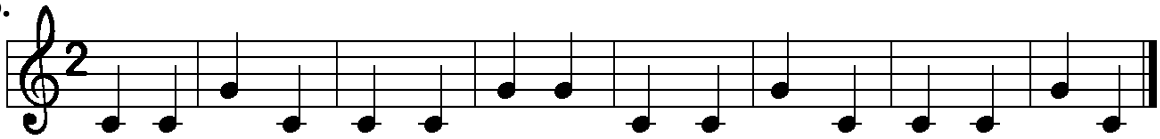

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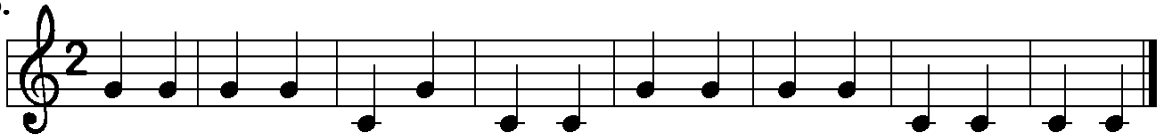
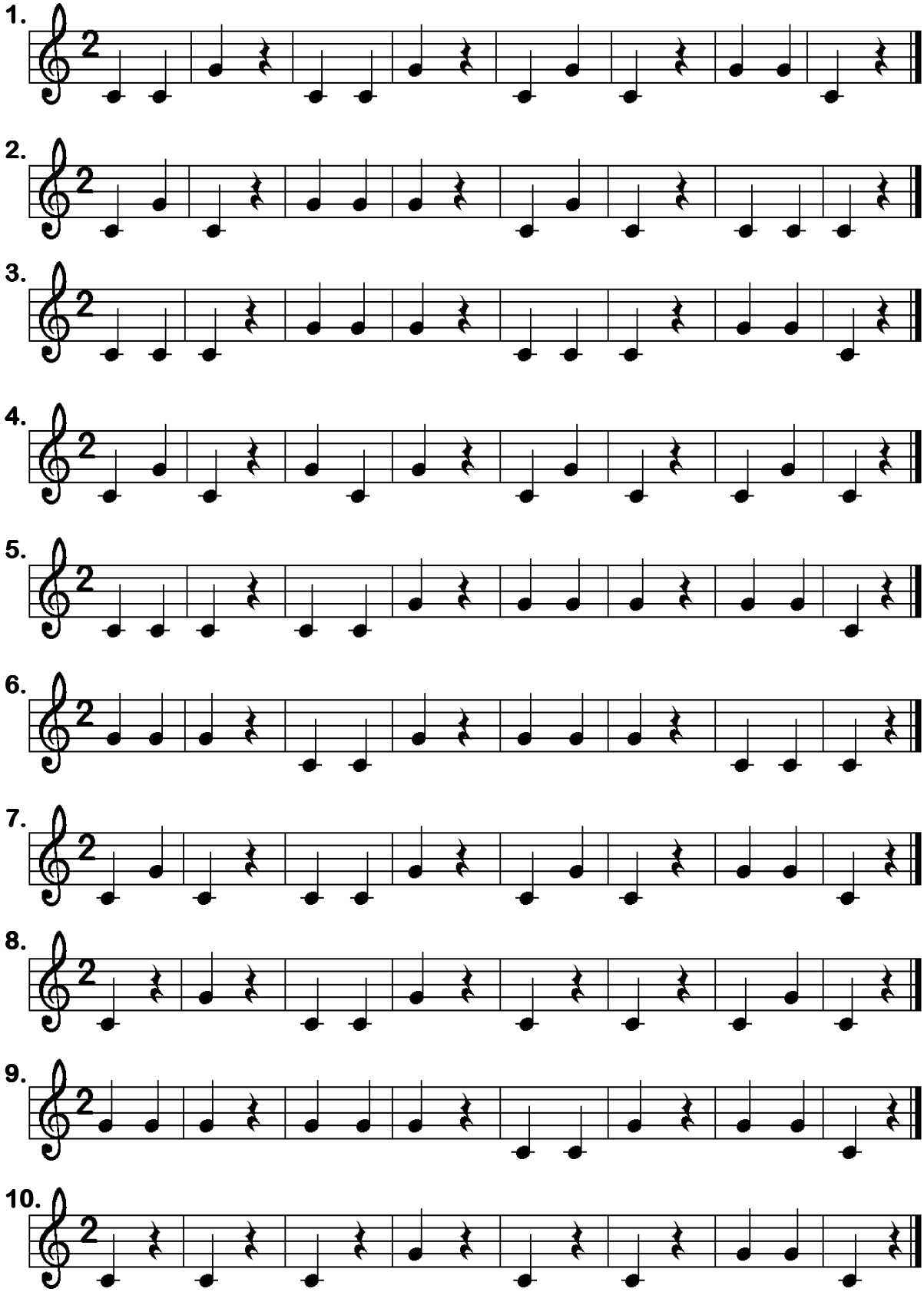


Le soupir

1



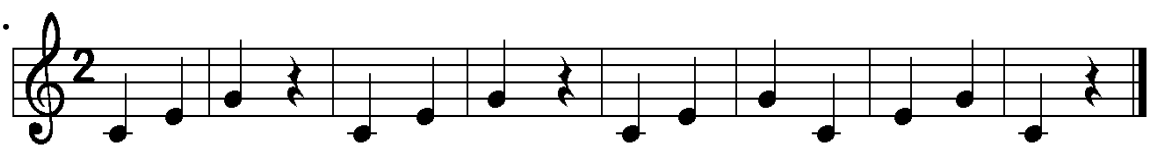
2

SOL

MI

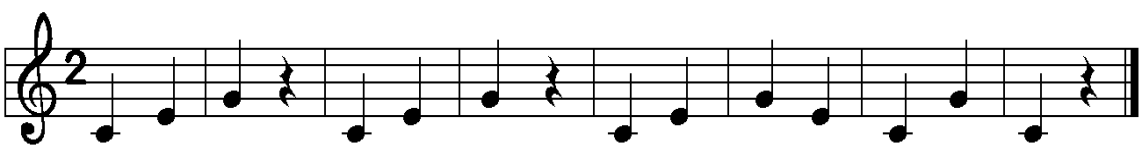
DO

1.

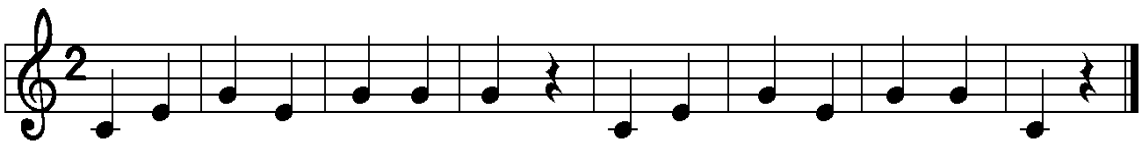


Quand le ciel est tout bleu, On est bien, on est heu-reux !

2.



3.



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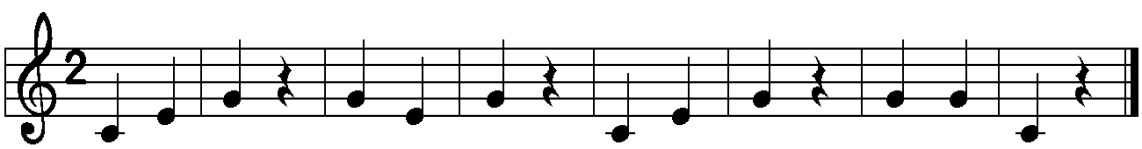

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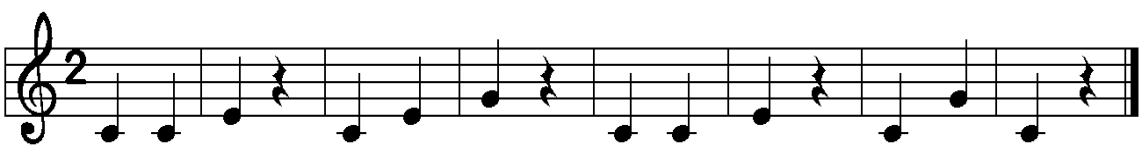

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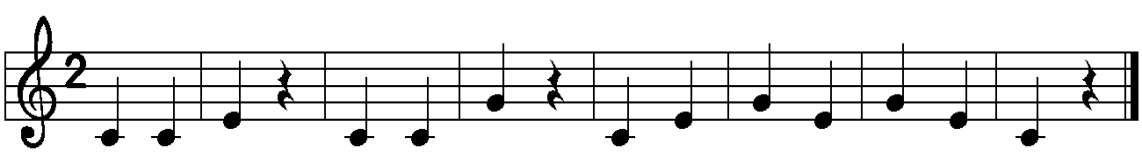

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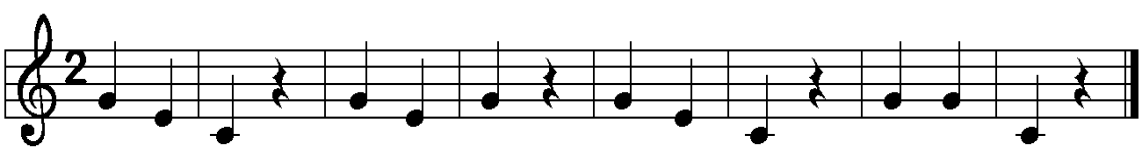

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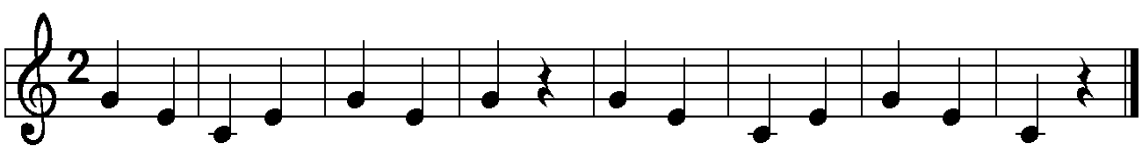

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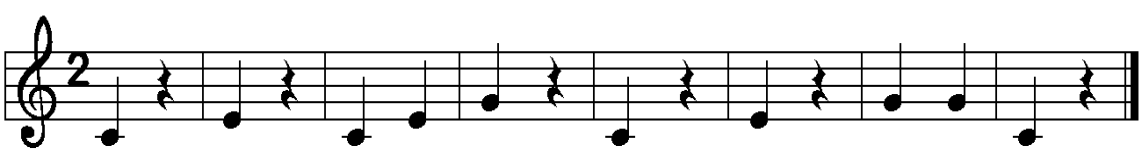

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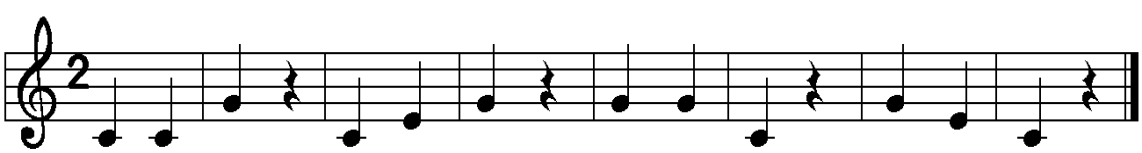
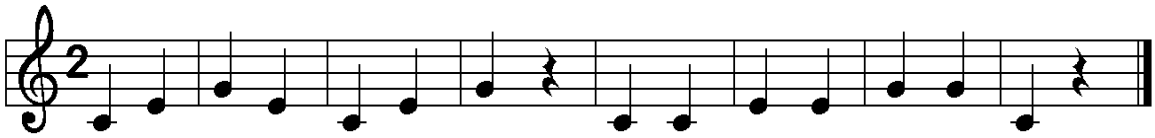
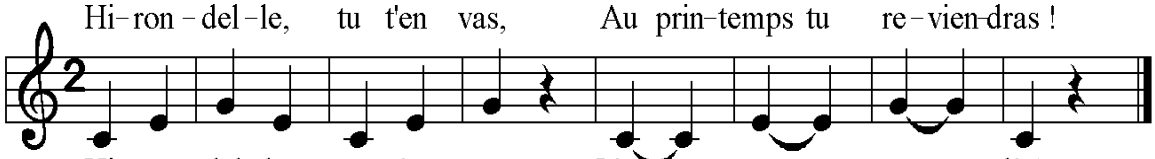


La liaison :

3

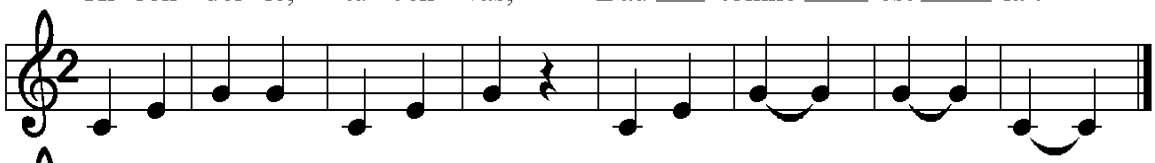


1.
Hi-ron-del-le, tu t'en vas, Au prin-temps tu re-vien-dras !



2.
Hi-ron-del-le, tu t'en vas, L'au___ tomne ____ est ____ là !

3.



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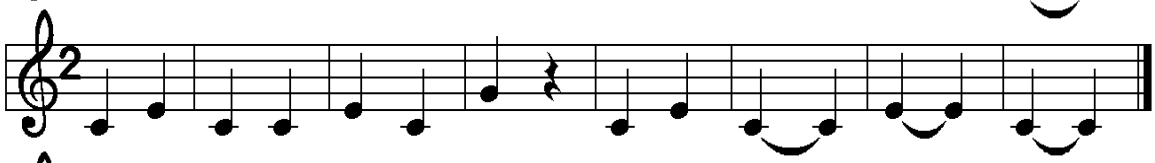

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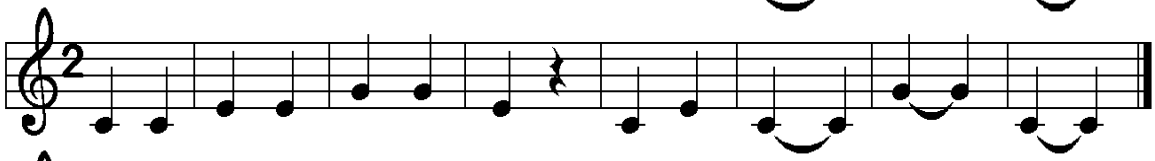
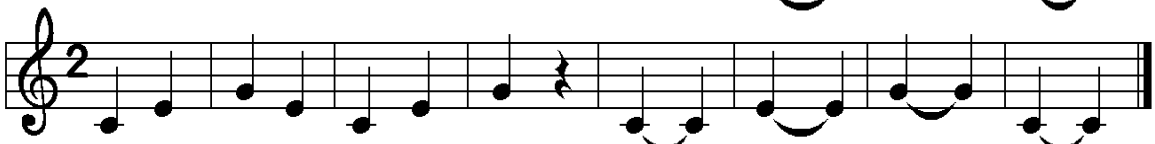
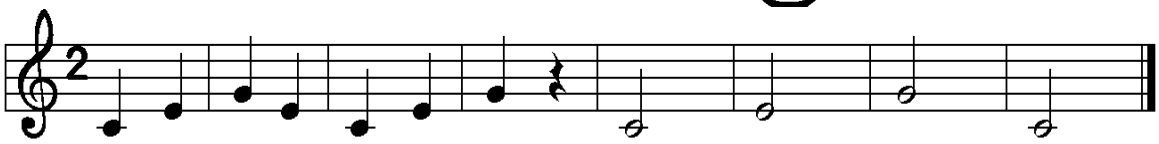




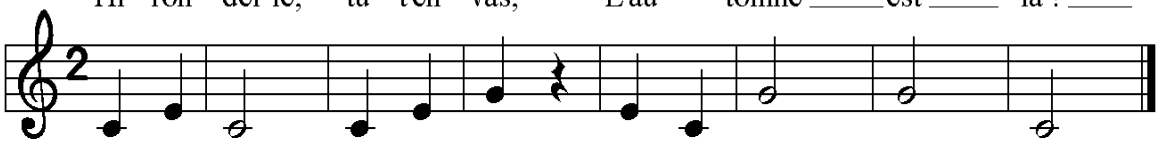
6.
Hi-ron - del-le, tu t'en vas, L'au___ tomne ____est ____ là ! ____

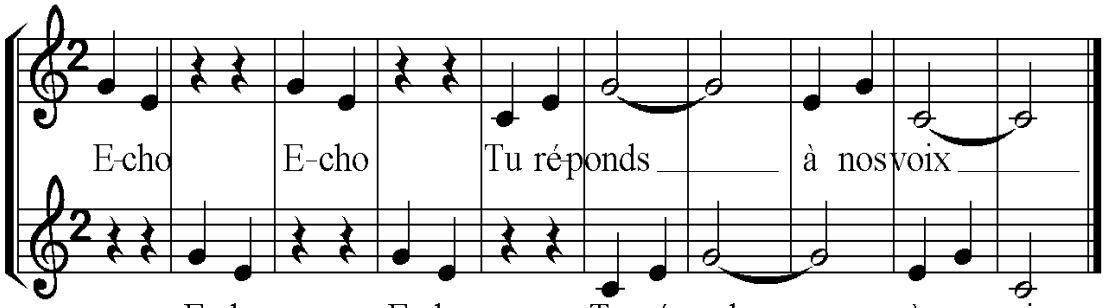
La blanche :



7.
Hi ron-del-le, tu t'en vas, L'au - tomne ____est ____ là ! ____

8.

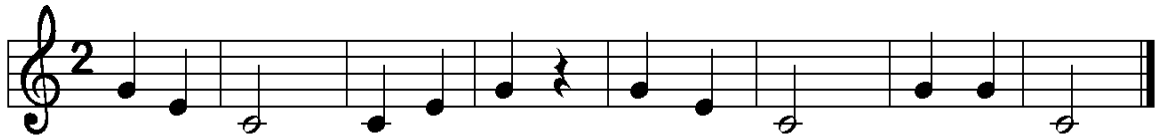




9.
E-cho E-cho Tu ré-ponds _____ à nos voix _____

10.
E-cho E-cho Tu réponds _____ à nos voix __

11.



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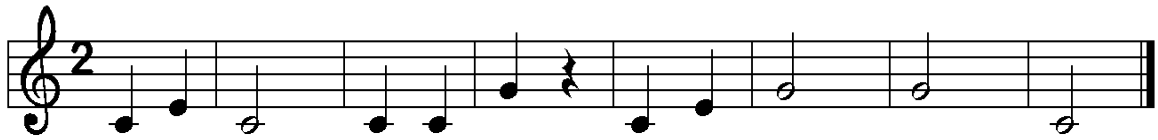

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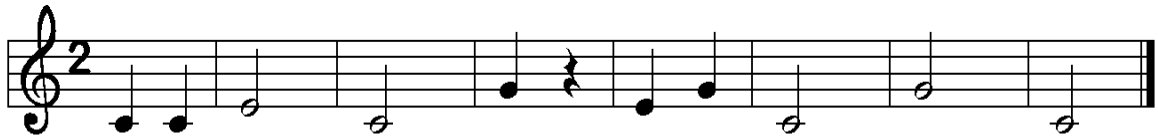

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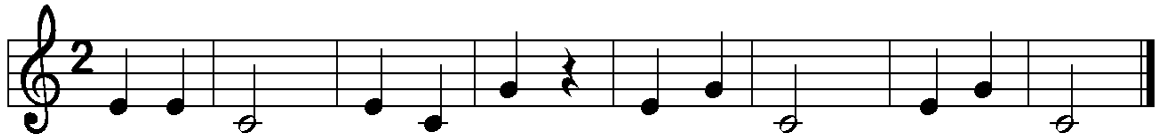

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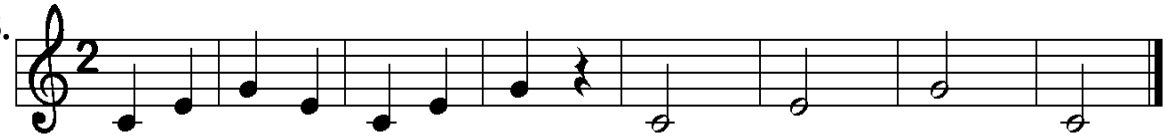

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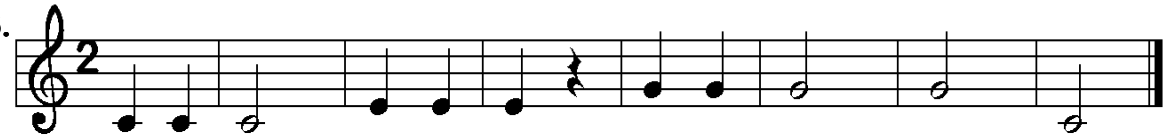
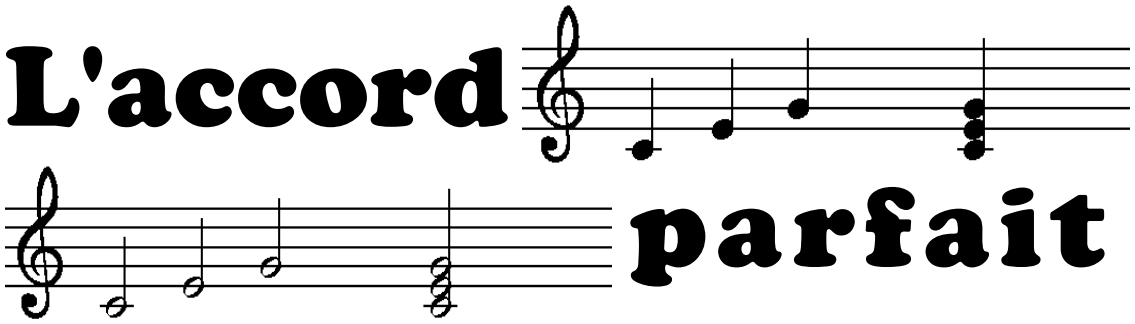


L'accord parfait



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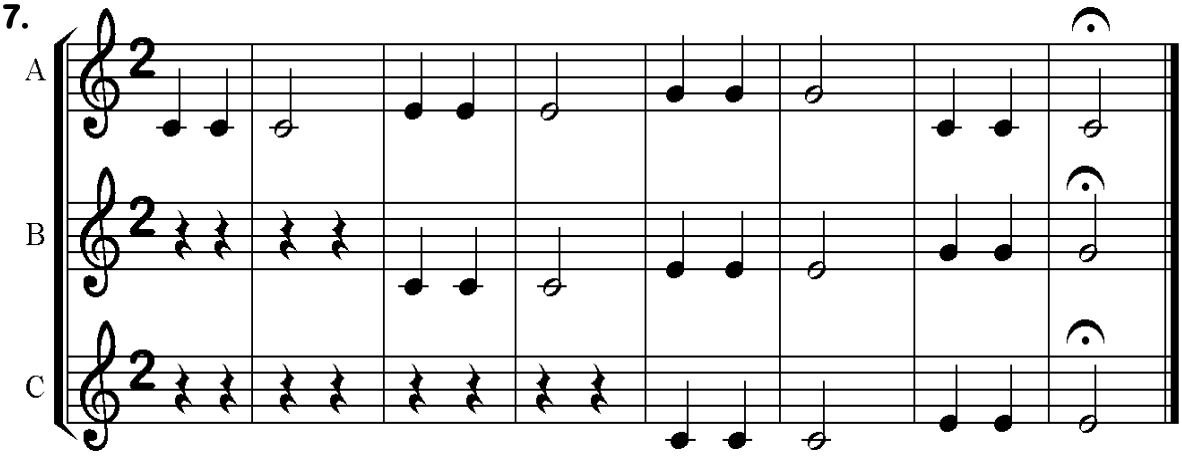

RÉ

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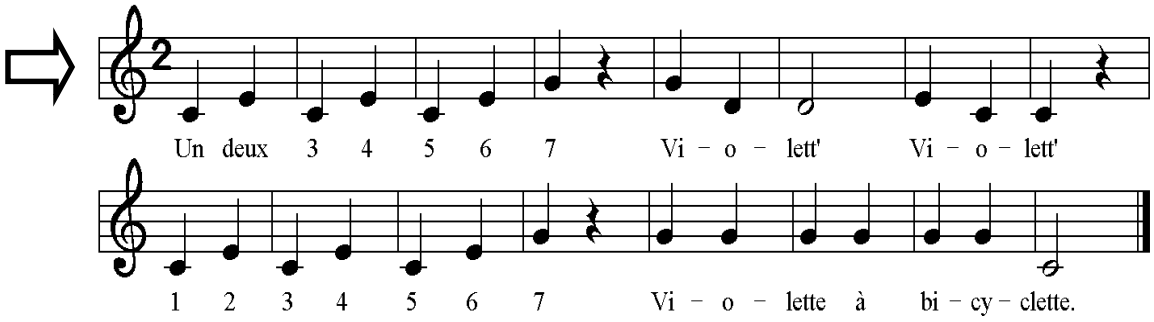

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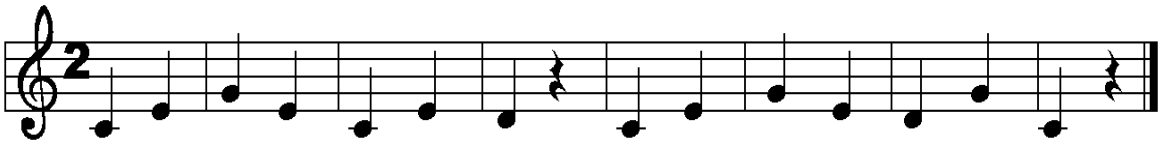

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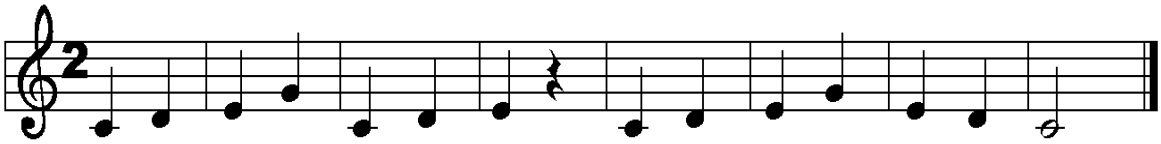

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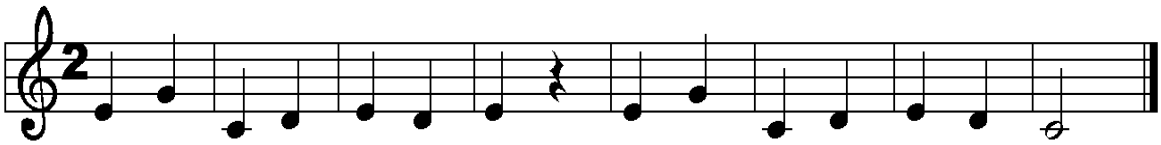

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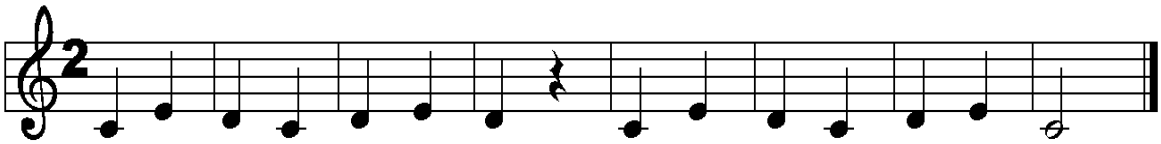

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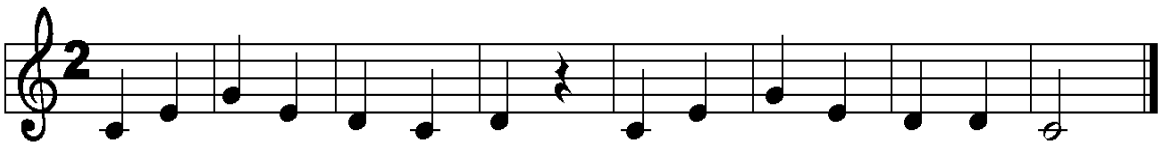

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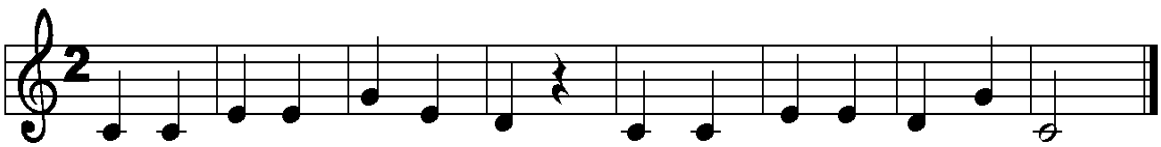

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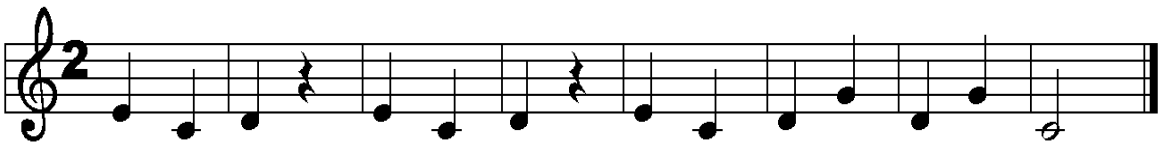

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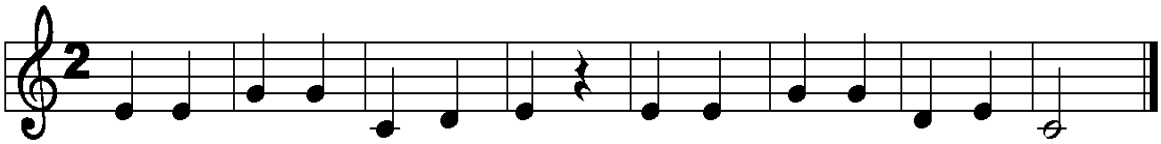

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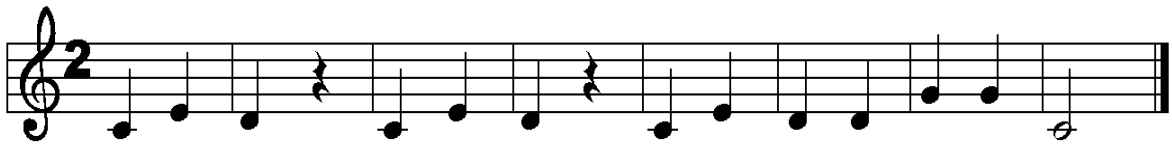

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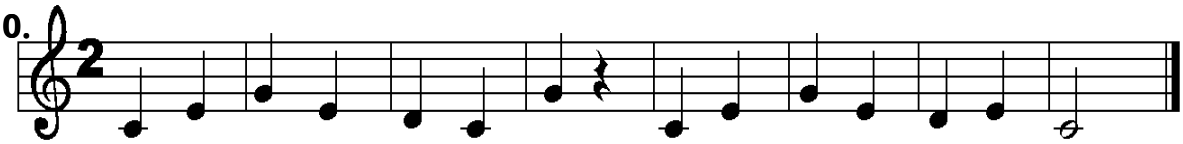

CHANSONS

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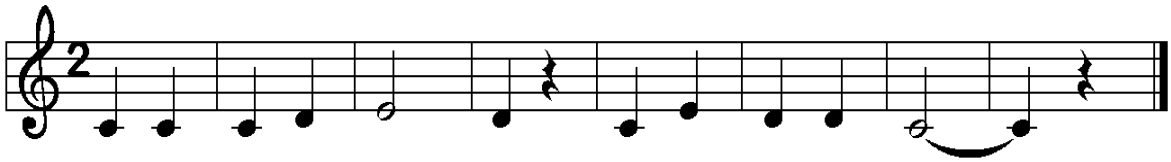

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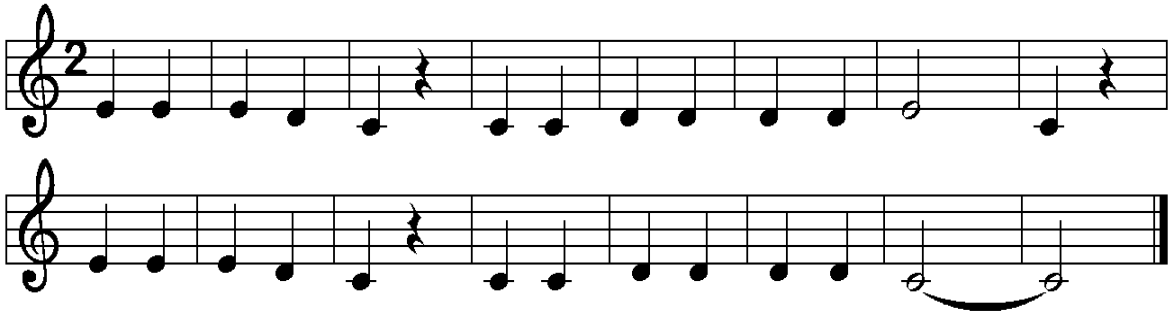

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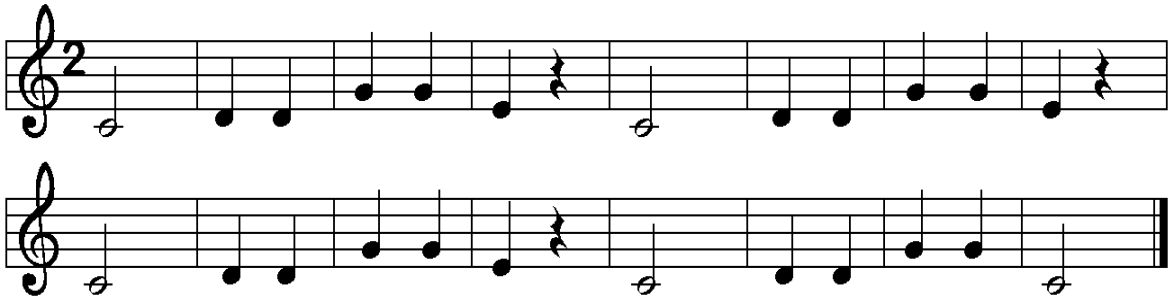

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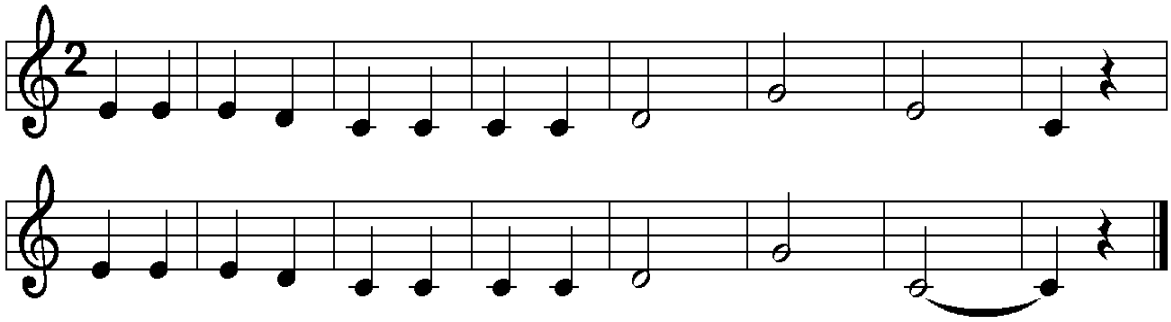

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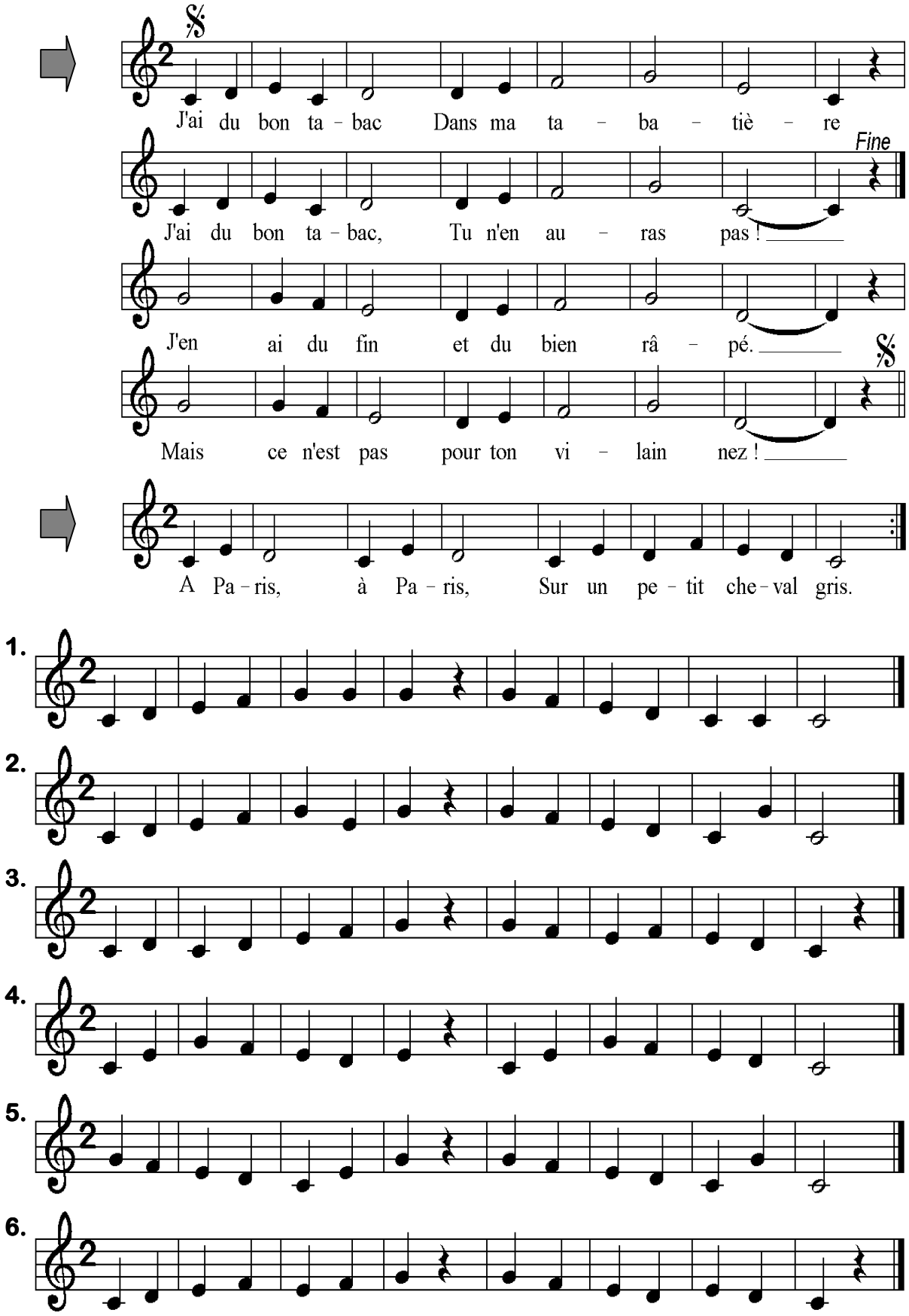
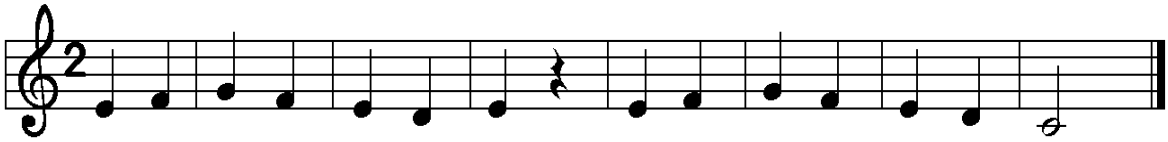

J'ai du bon ta - bac Dans ma ta - ba - tiè - re
Fine
J'ai du bon ta - bac, Tu n'en au - ras pas !
J'en ai du fin et du bien râ - pé.
Mais ce n'est pas pour ton vi - lain nez !
A Pa - ris, à Pa - ris, Sur un pe - tit che - val gris.
1.
2.
3.
4.
5.
6.

7.



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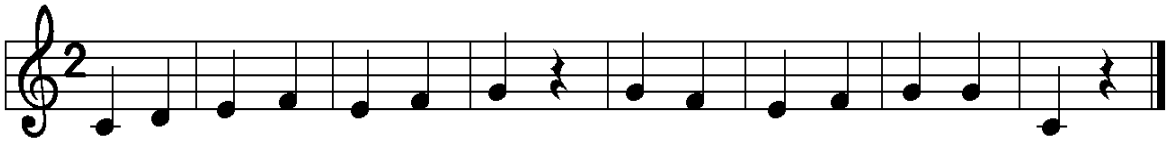

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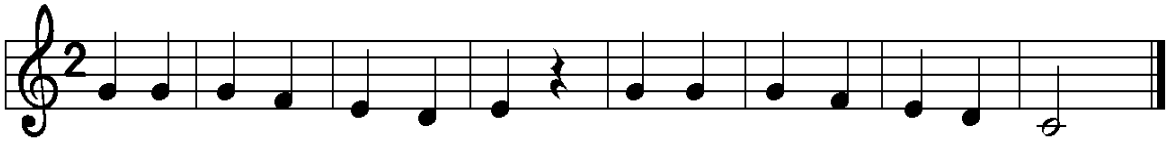

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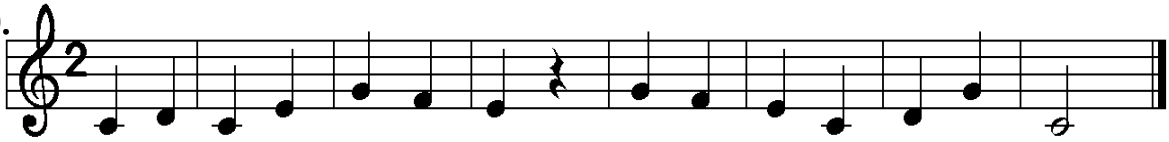

CHANSONS

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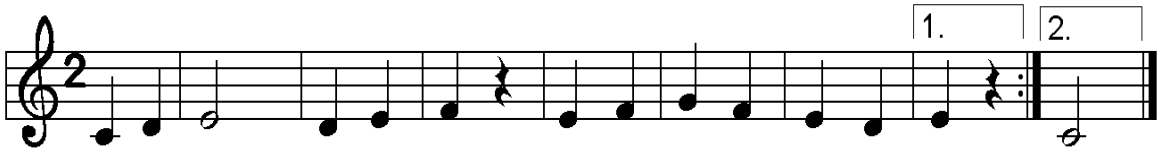

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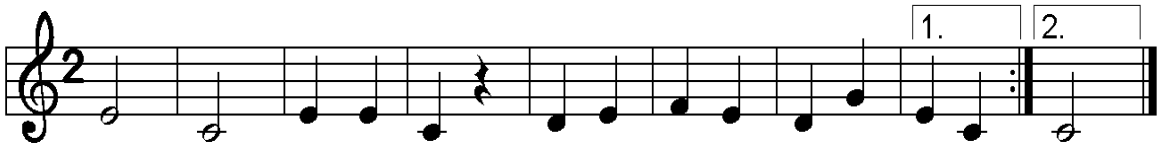

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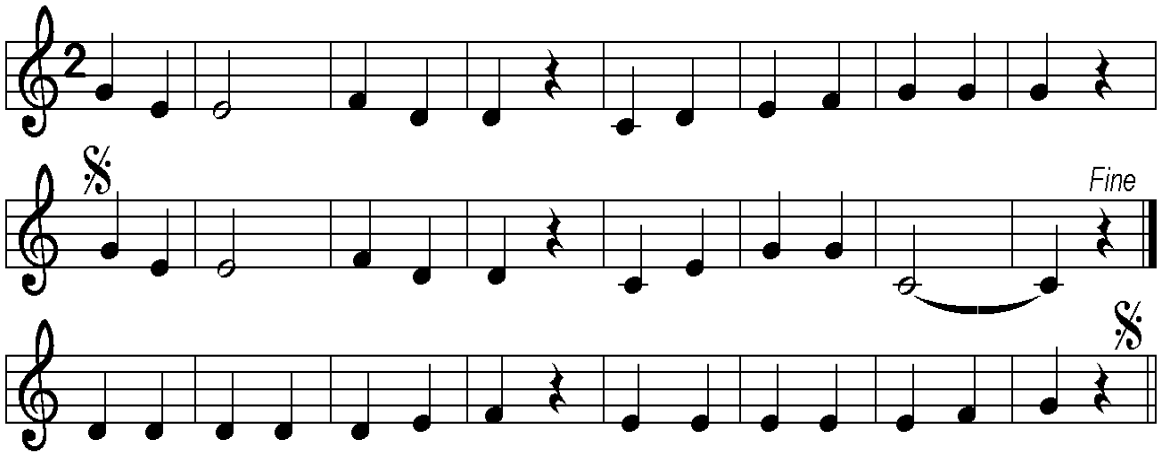

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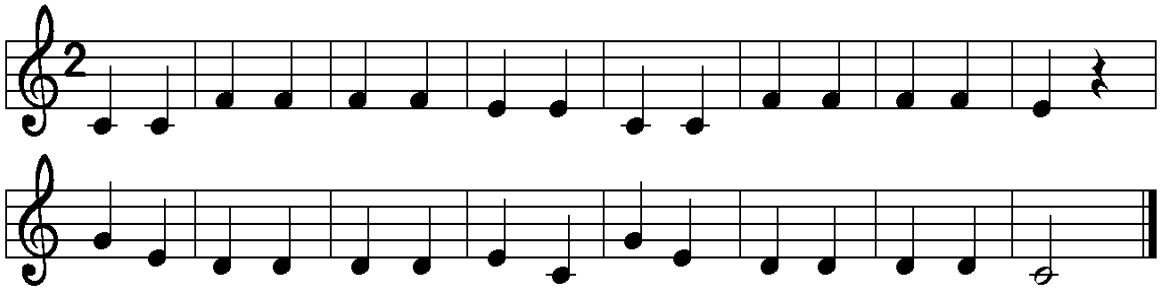

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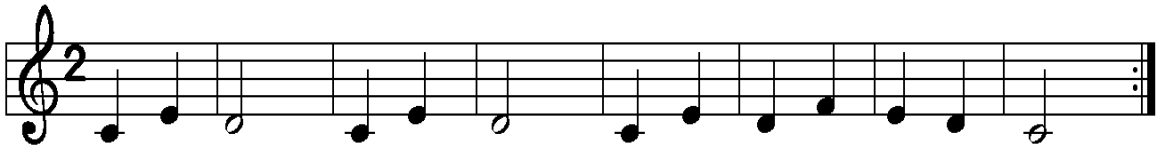

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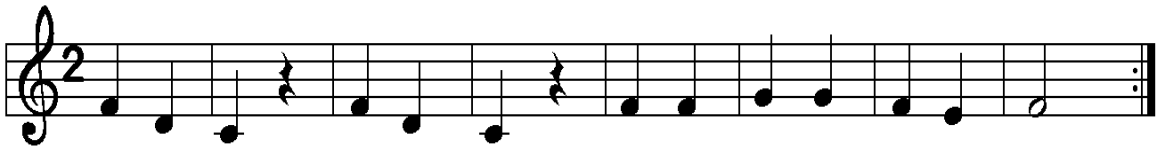

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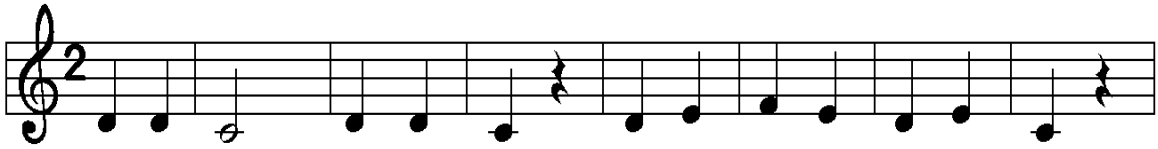

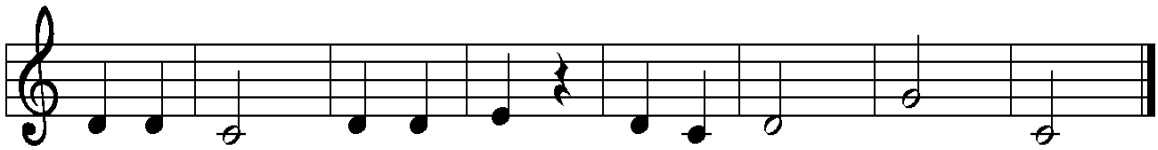

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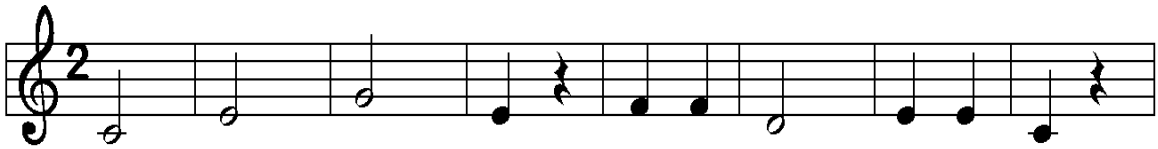

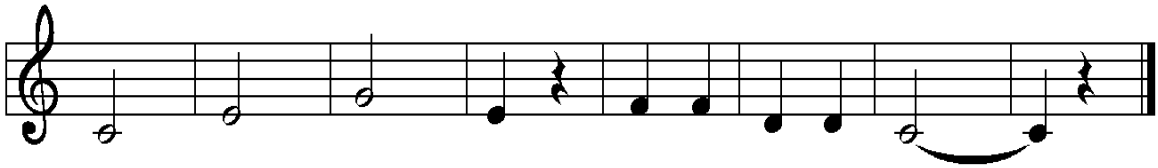

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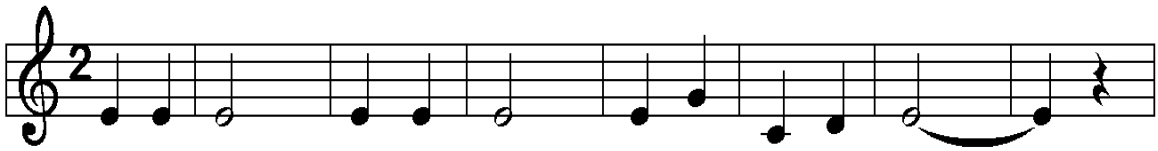

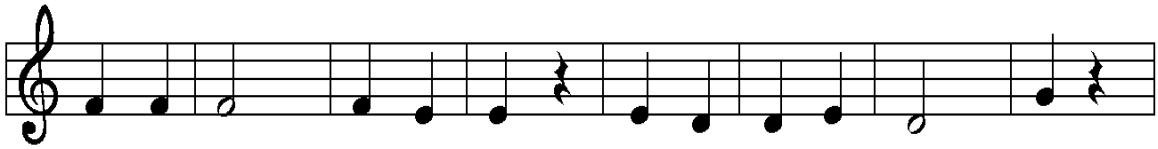

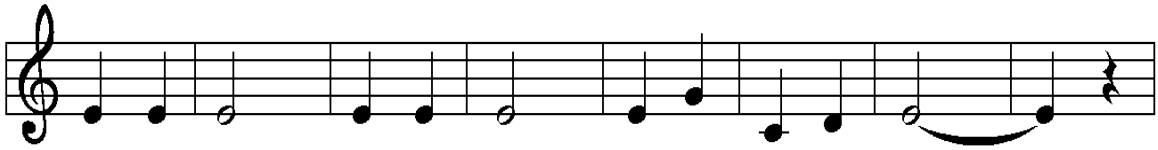

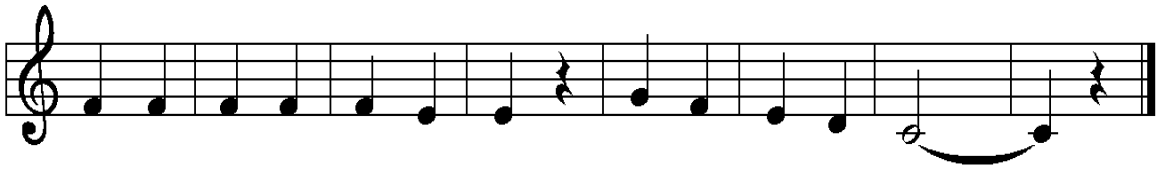

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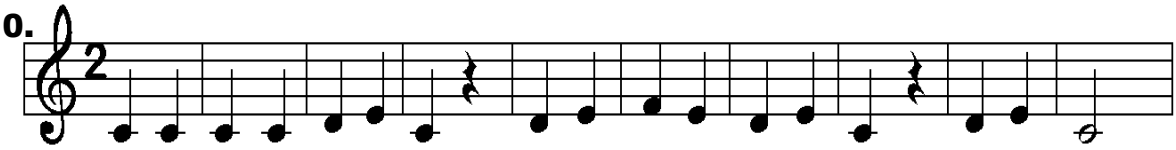

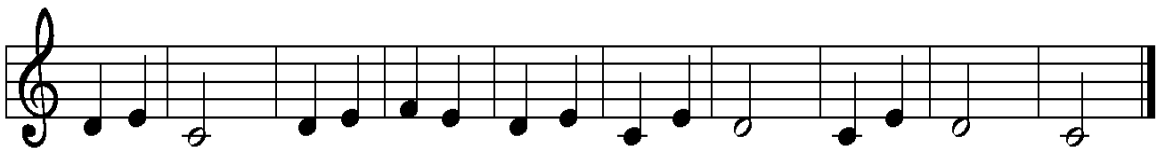

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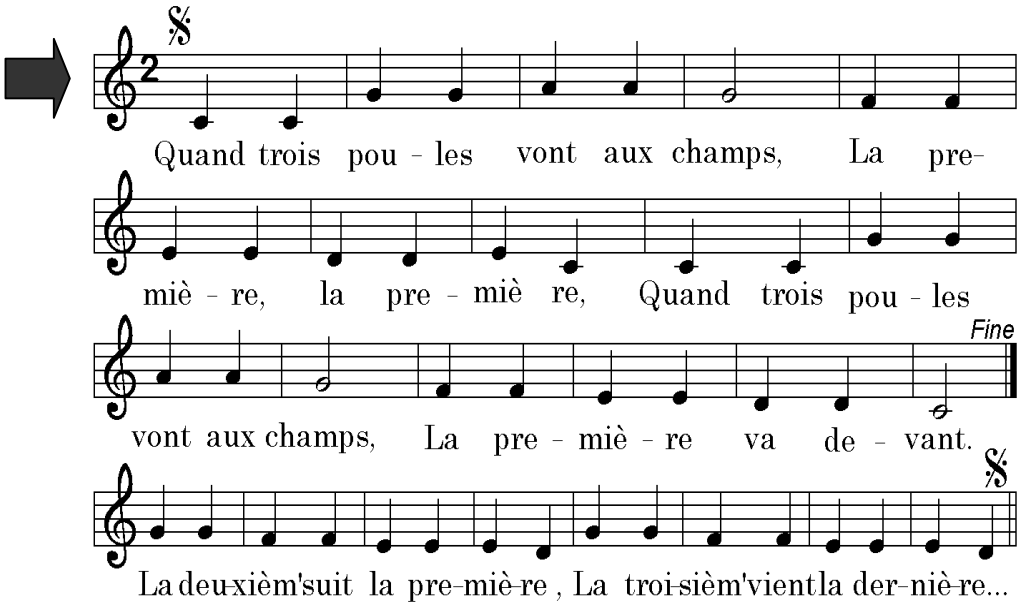
Quand trois pou - les vont aux champs, La pre-
miè - re, la pre - miè re, Quand trois pou - les
Fine
vont aux champs, La pre - miè - re va de - vant.
La deu-xièm'suit la pre-miè-re , La troi-sièm'vient la der-niè-re...

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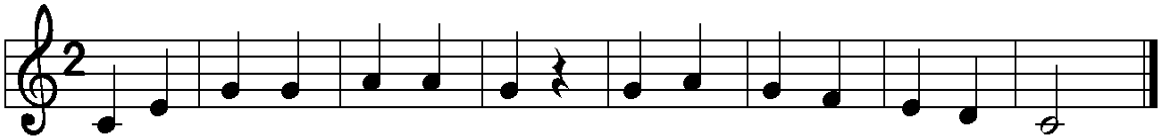

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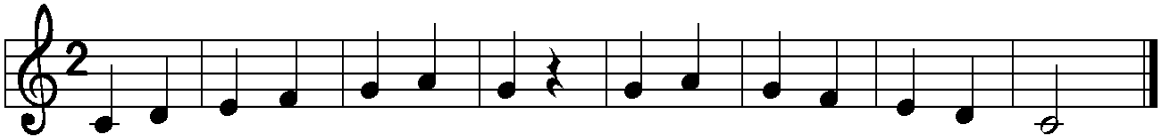

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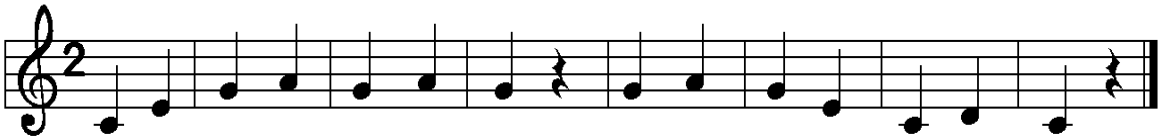

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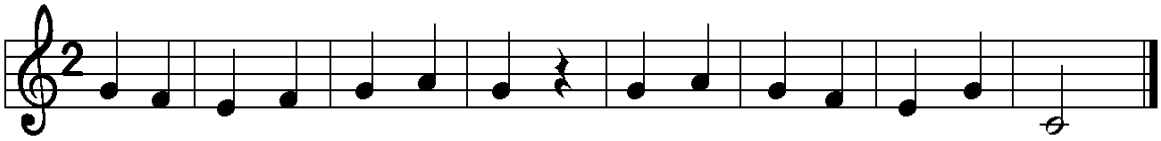

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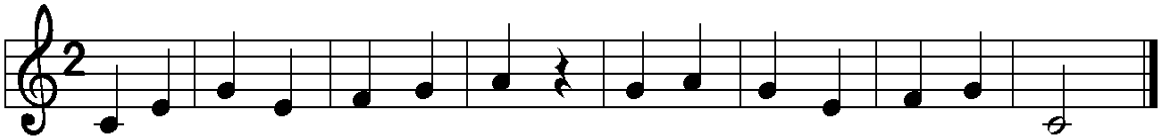

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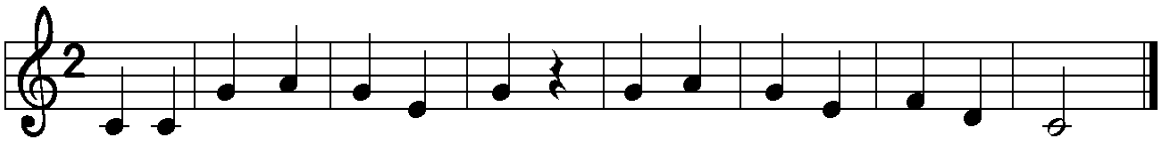

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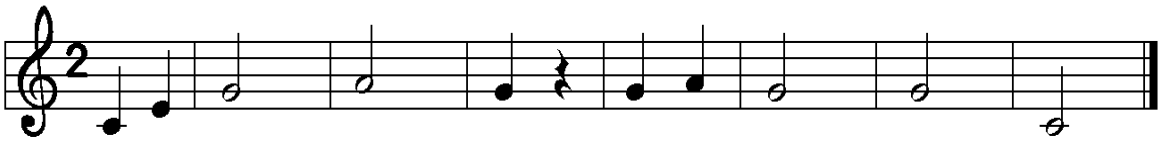

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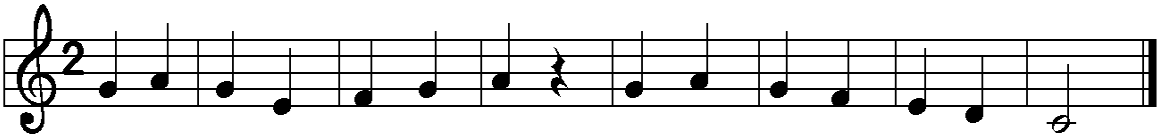

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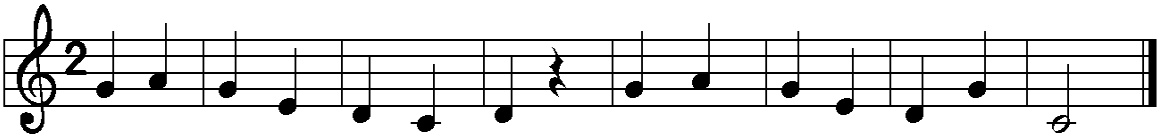

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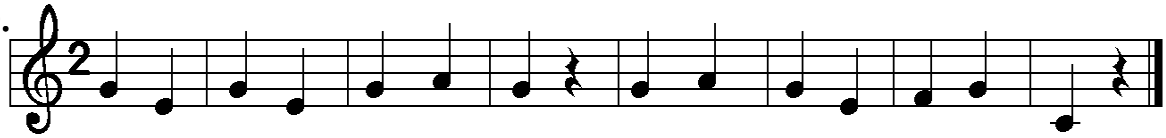

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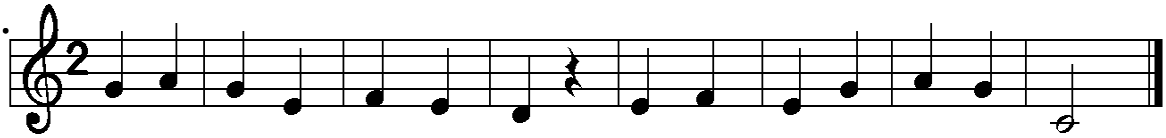

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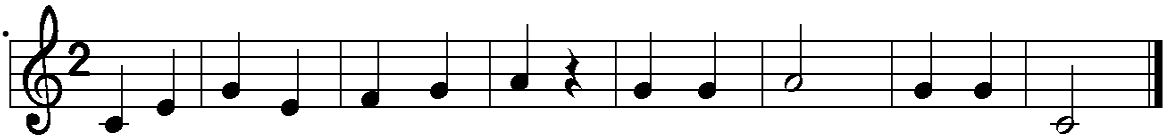

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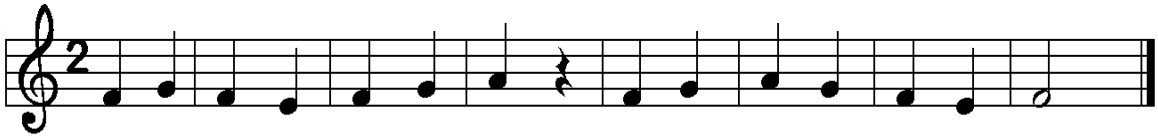

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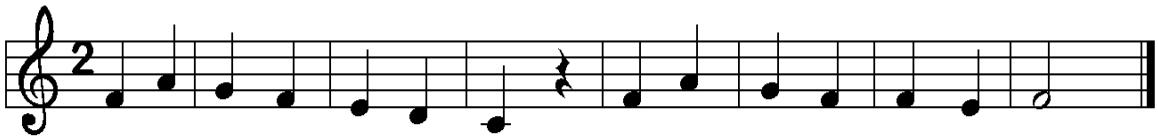

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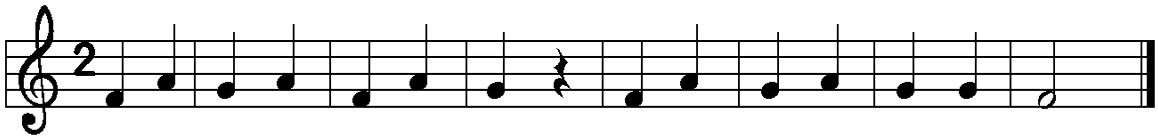

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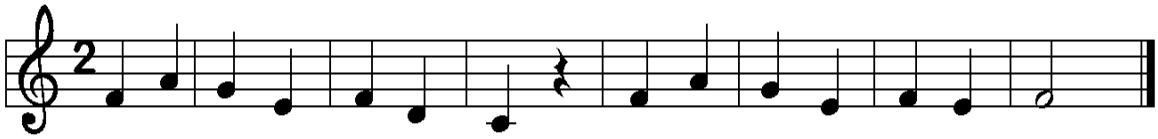

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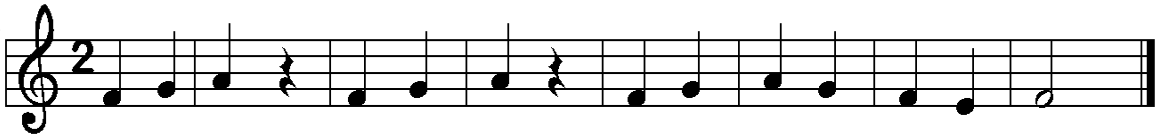

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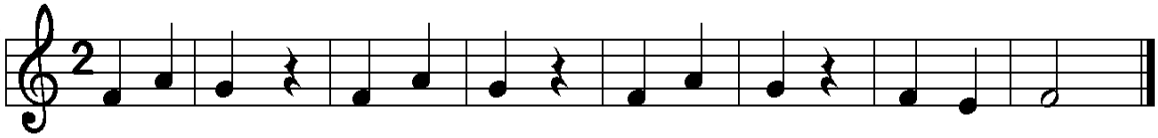

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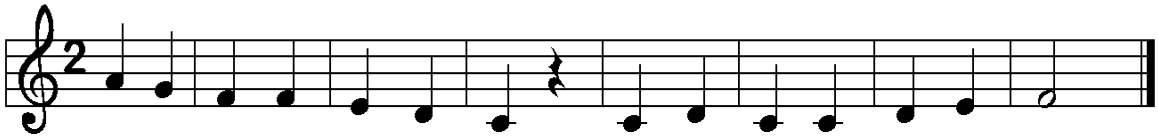

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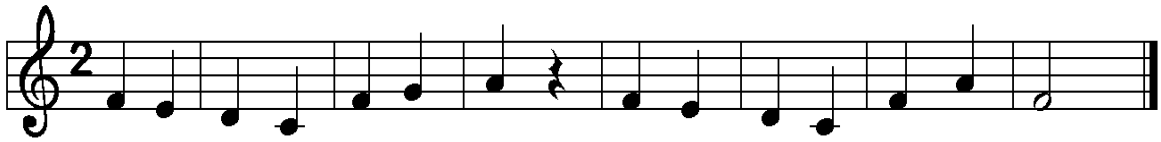

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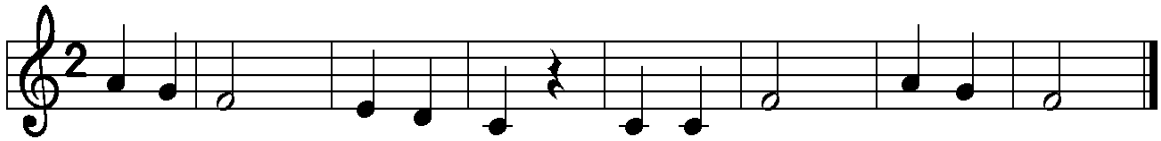

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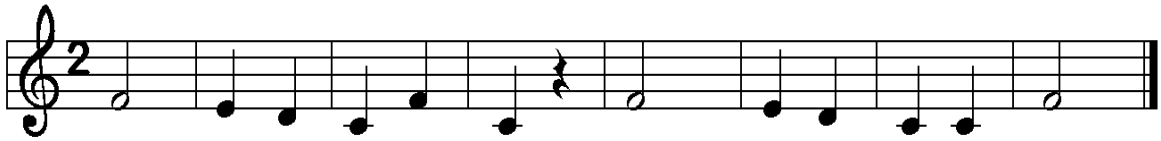

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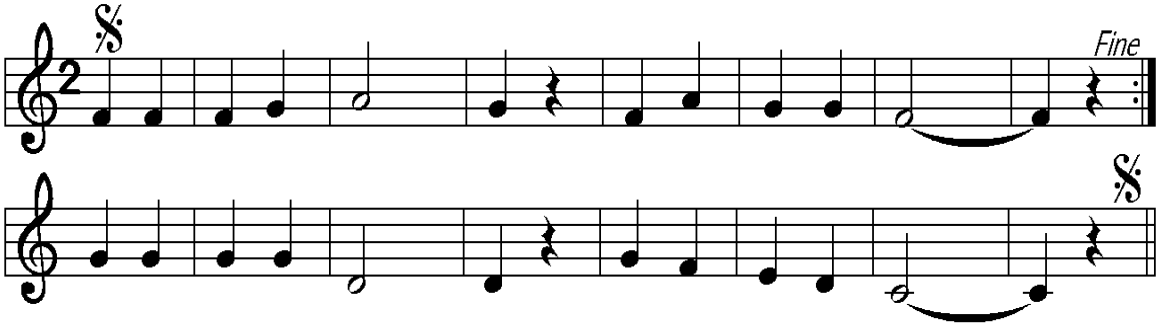

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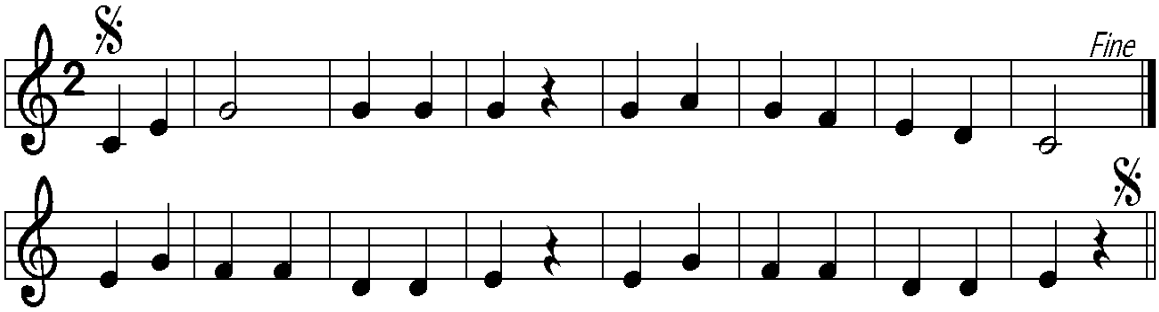

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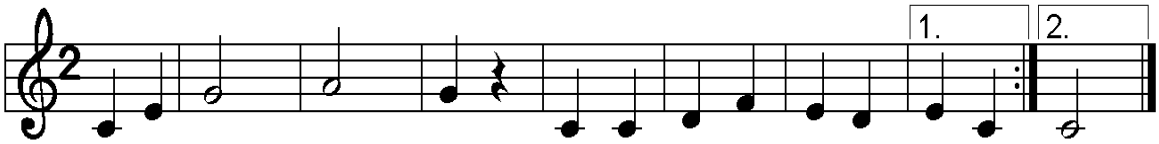

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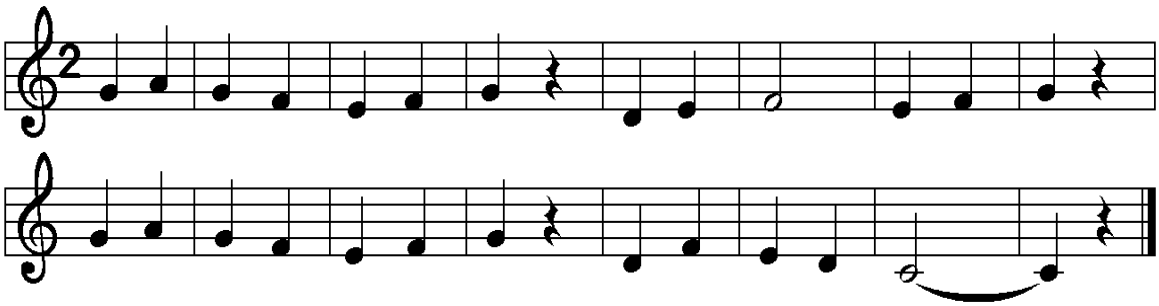

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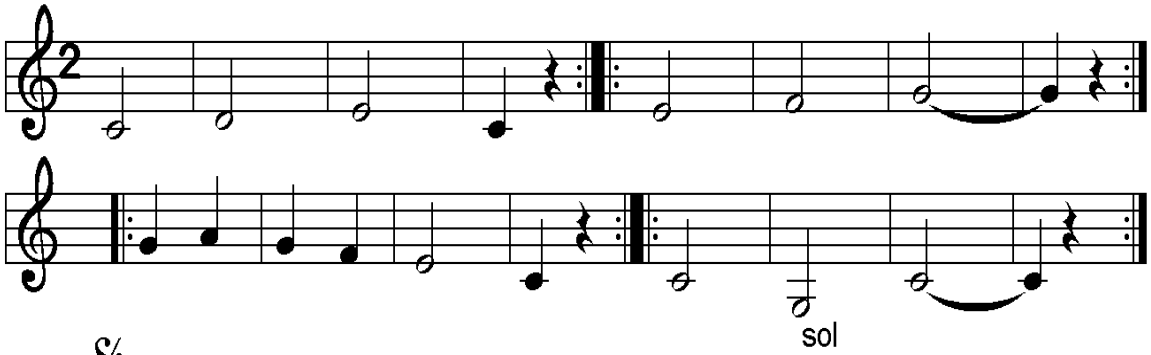

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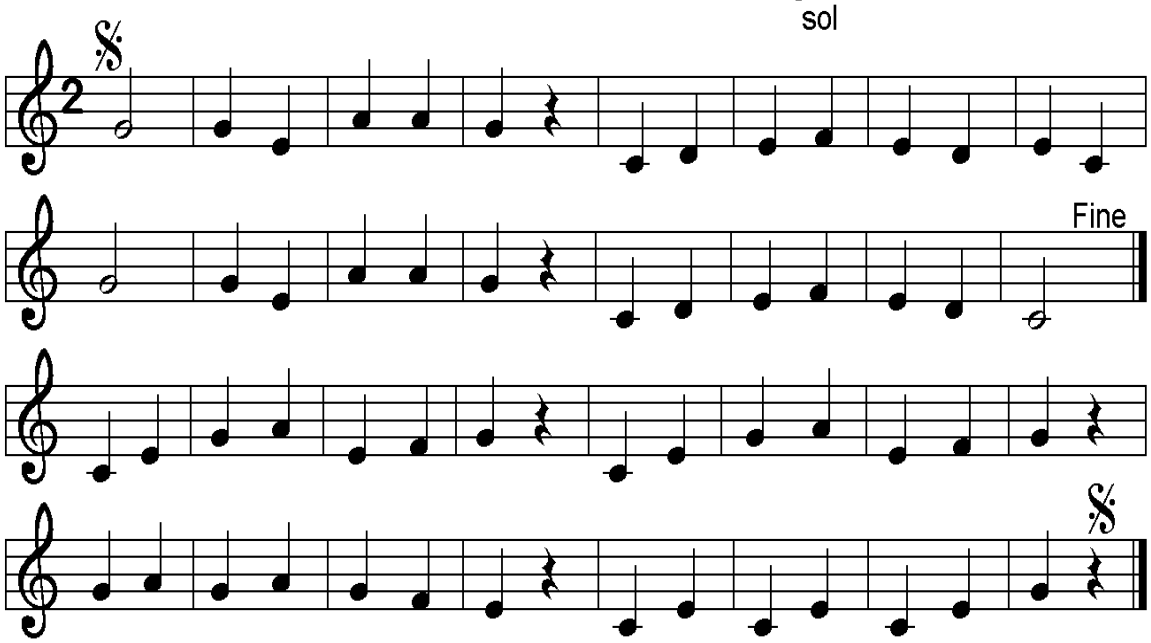

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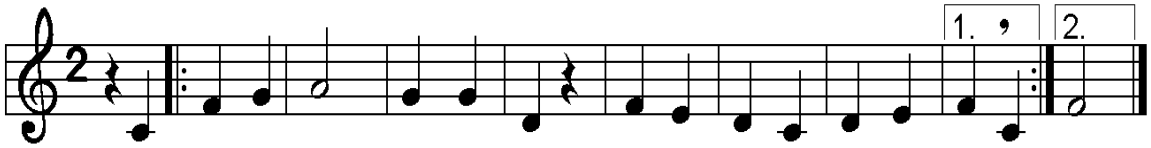

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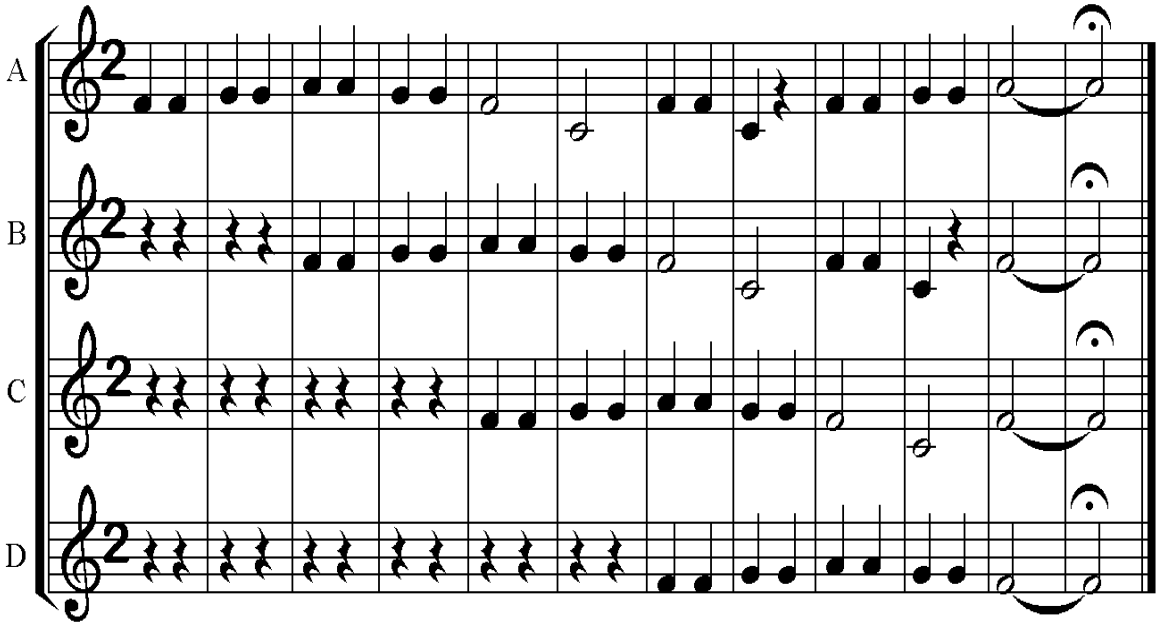

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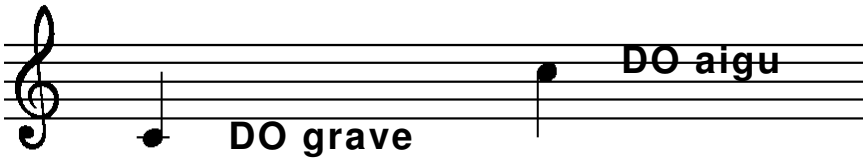

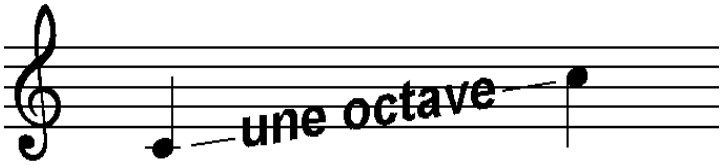

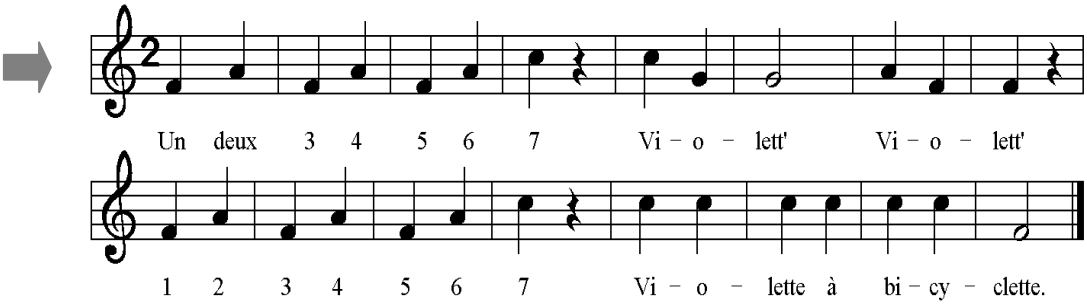

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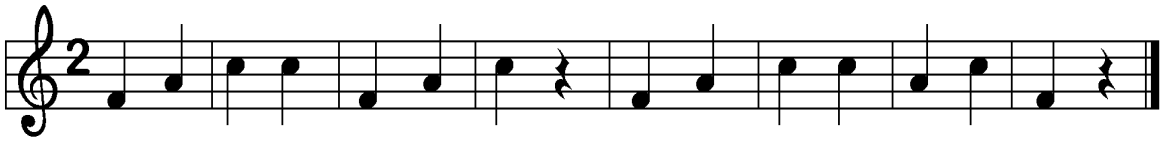

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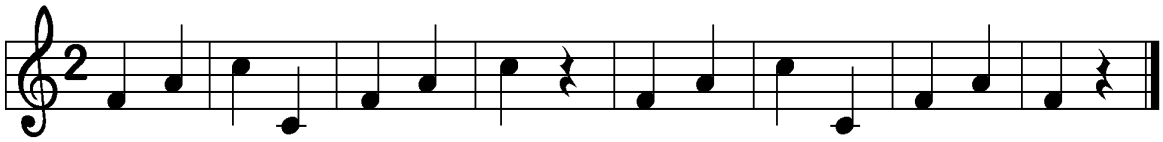

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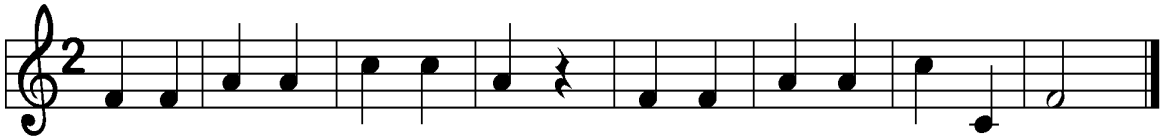

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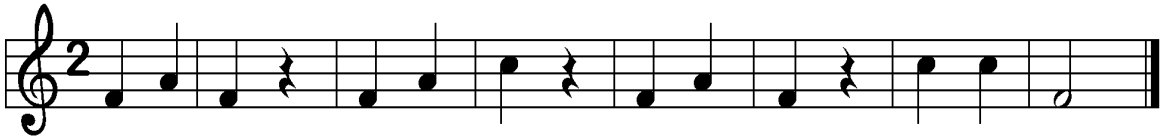

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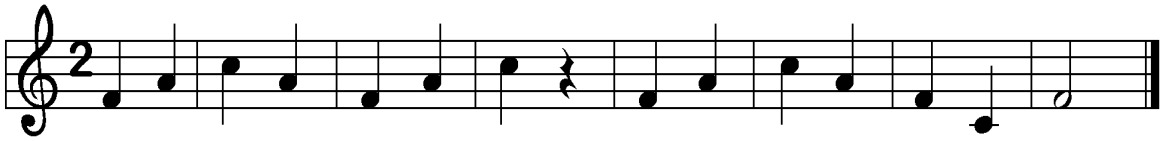

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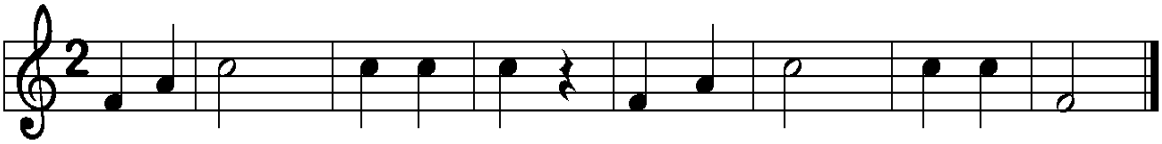

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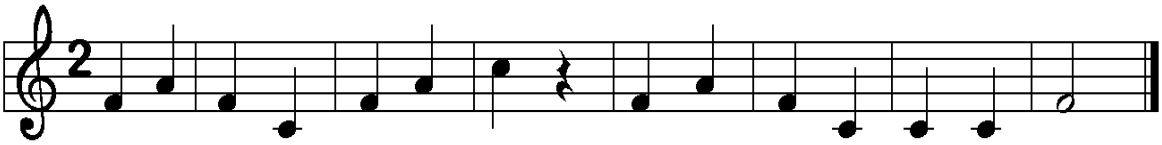

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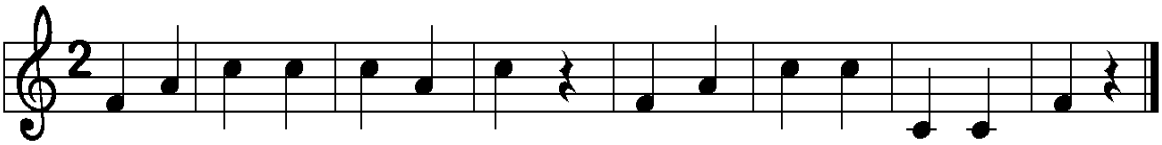

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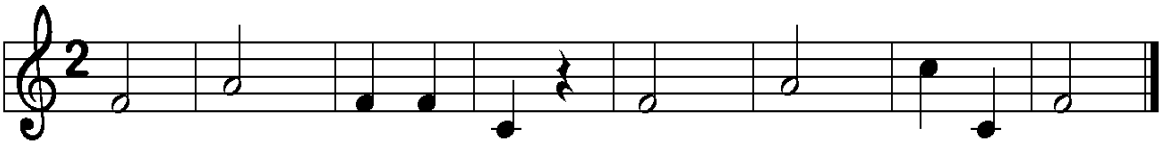

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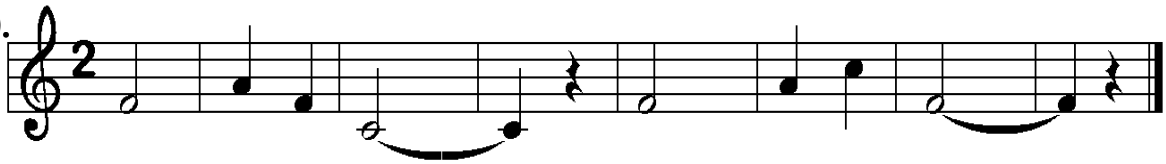

CHANSONS

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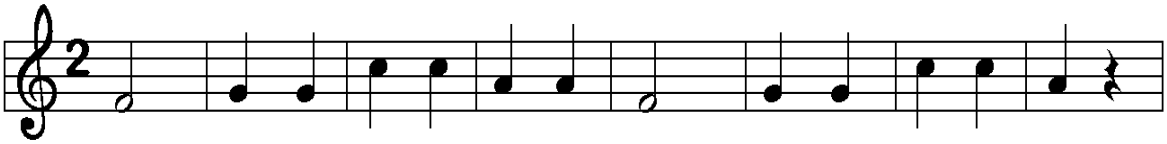

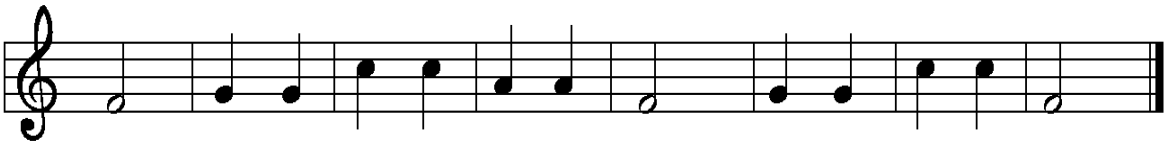

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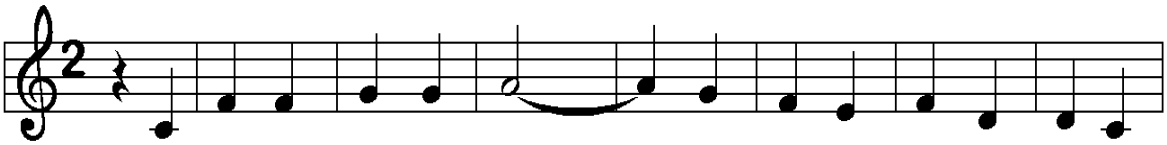
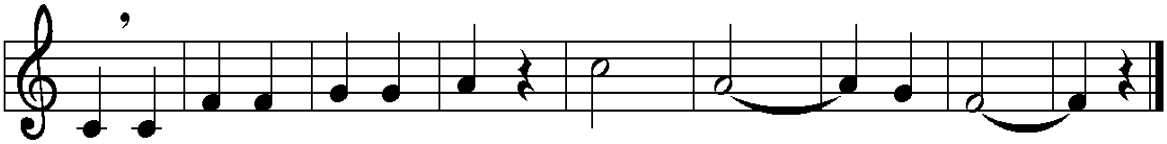
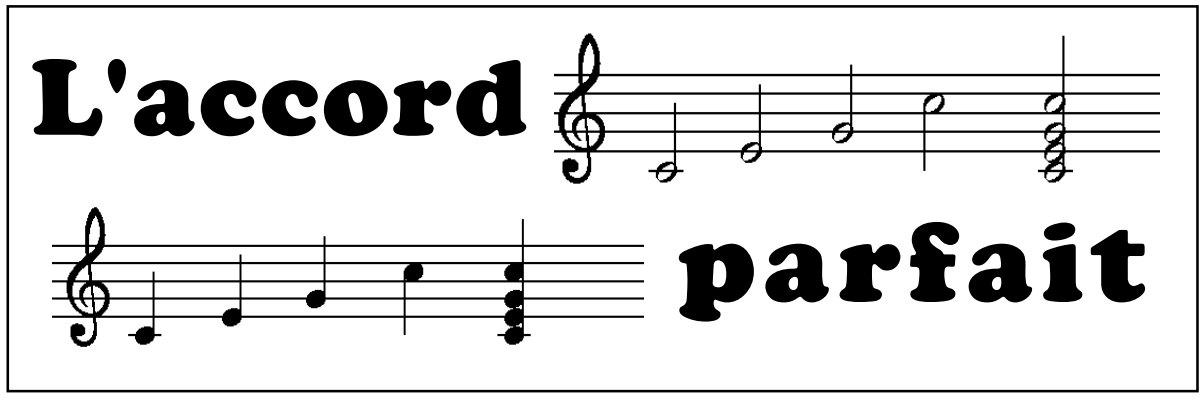
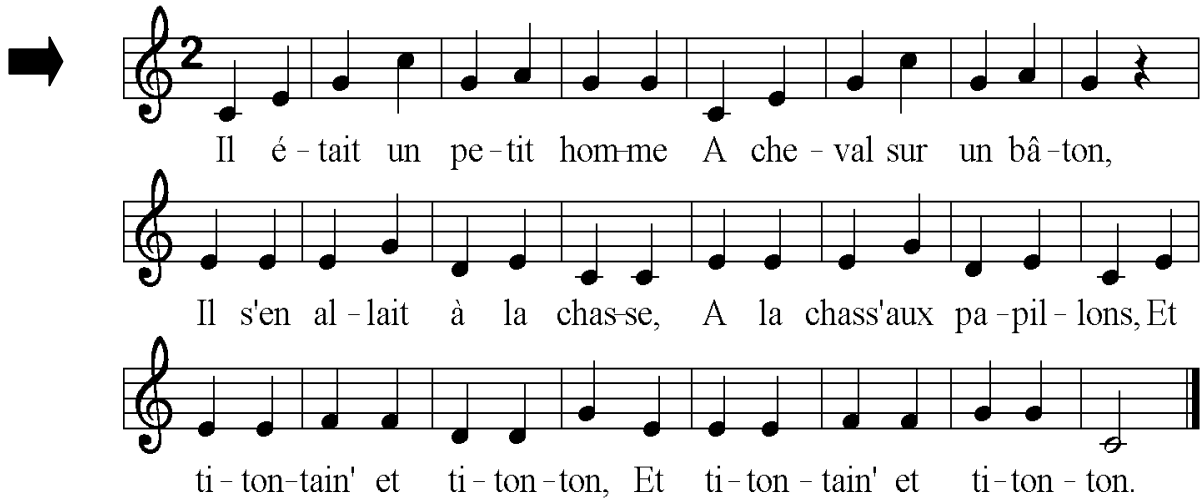




8

L'accord parfait





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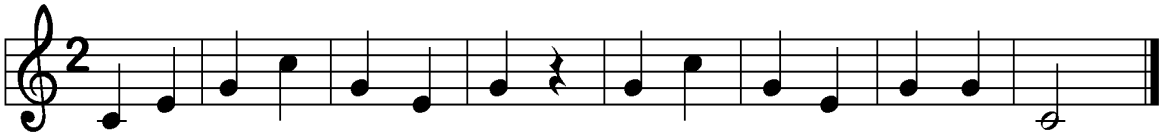

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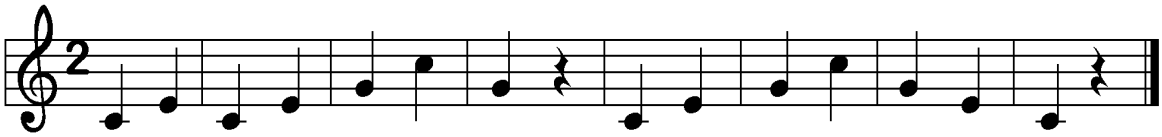

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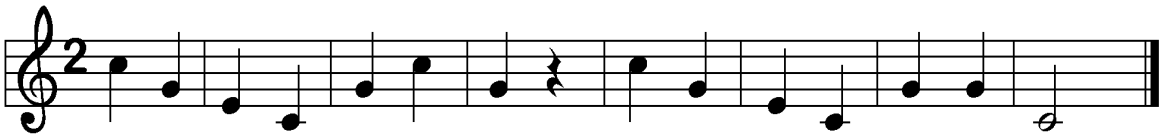

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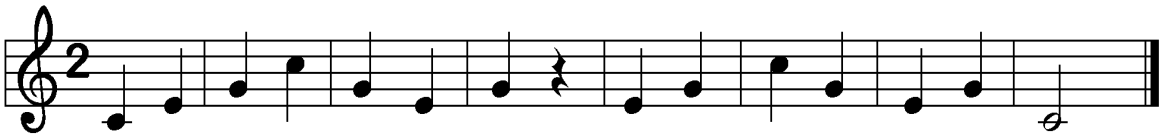

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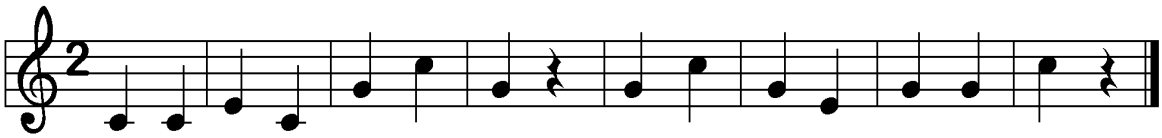

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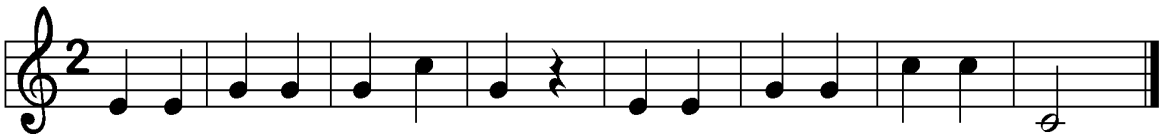

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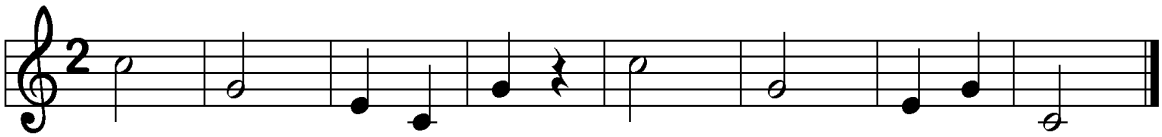

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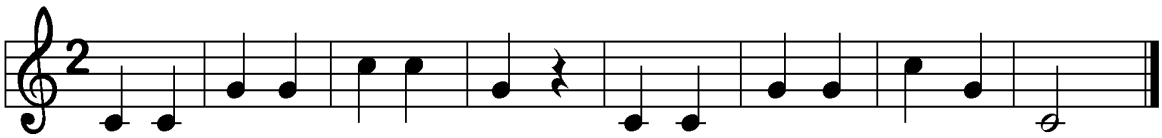

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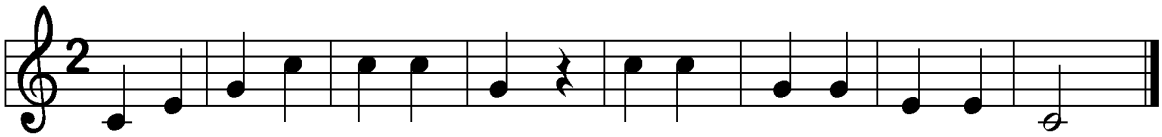

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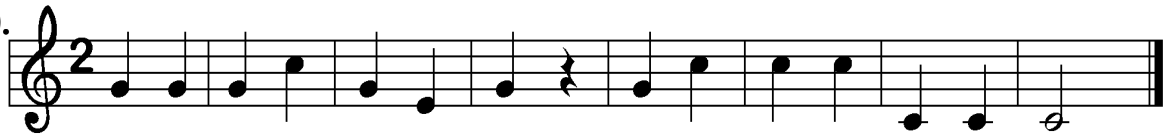

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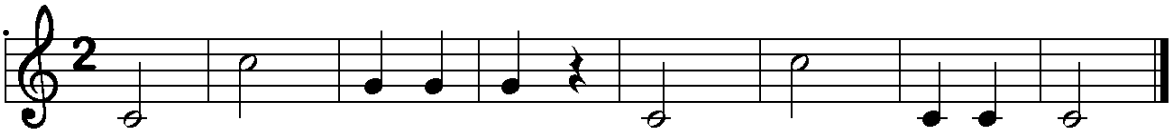

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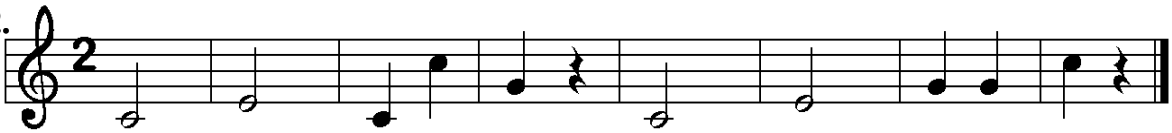

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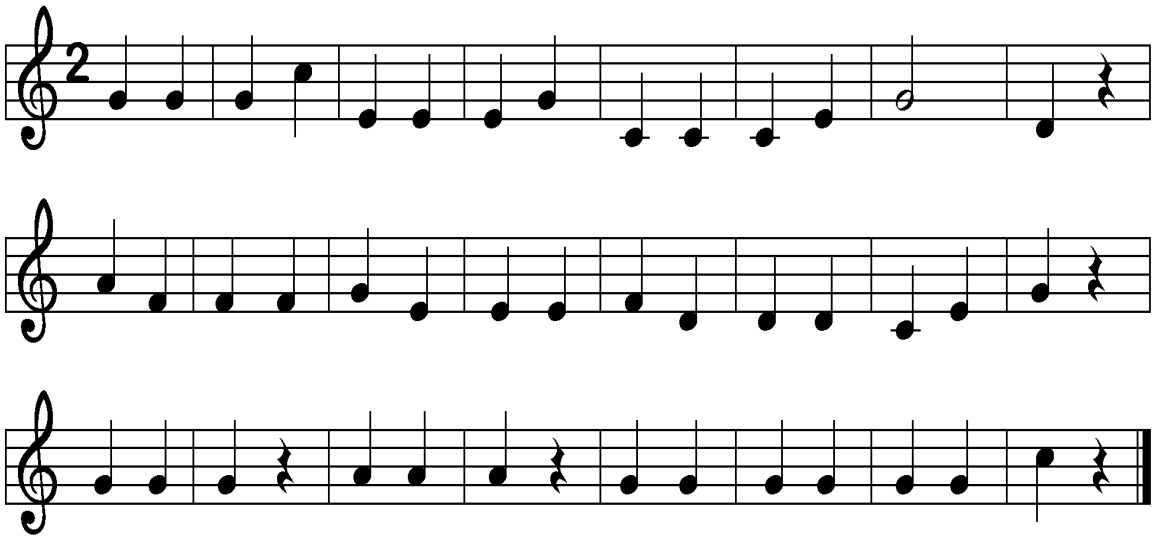

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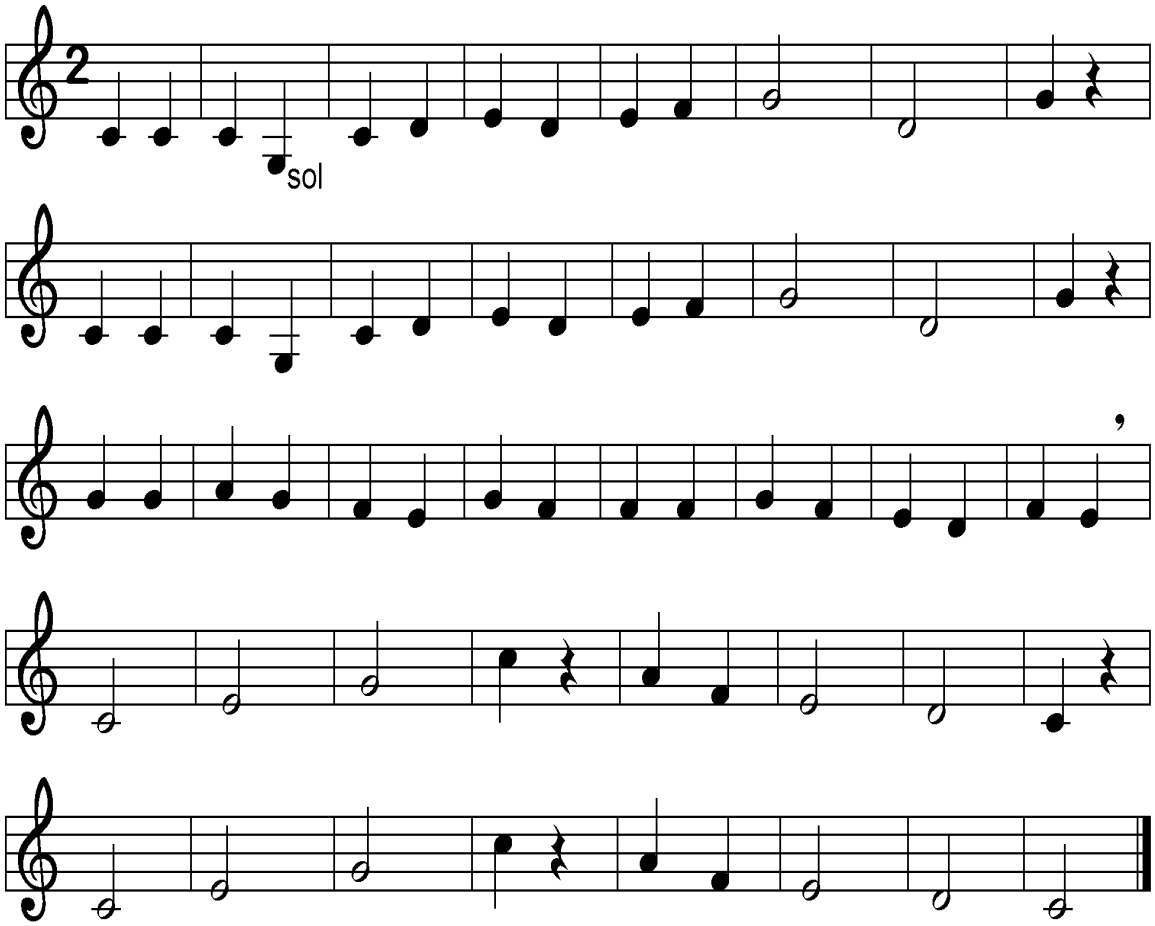

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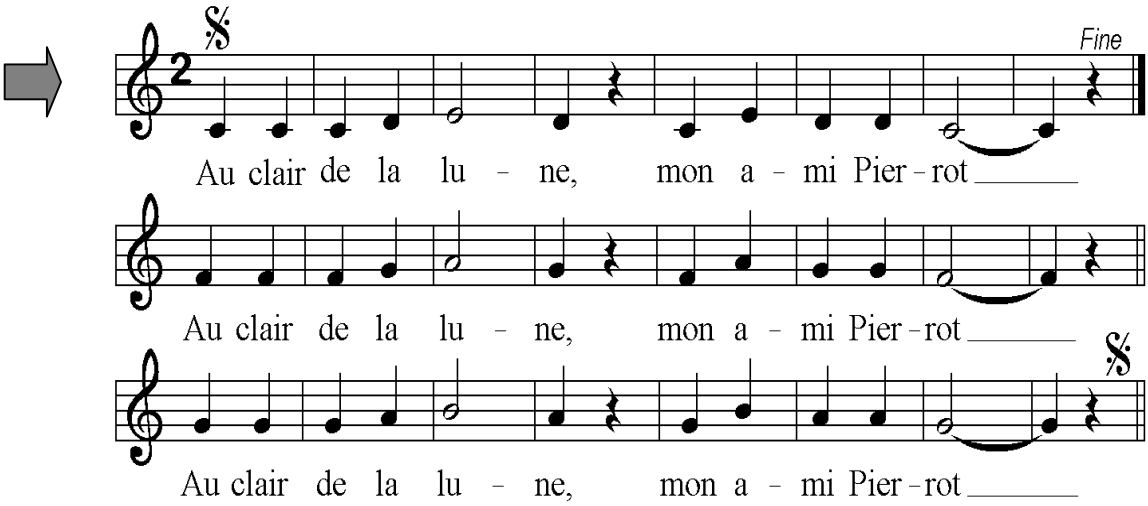
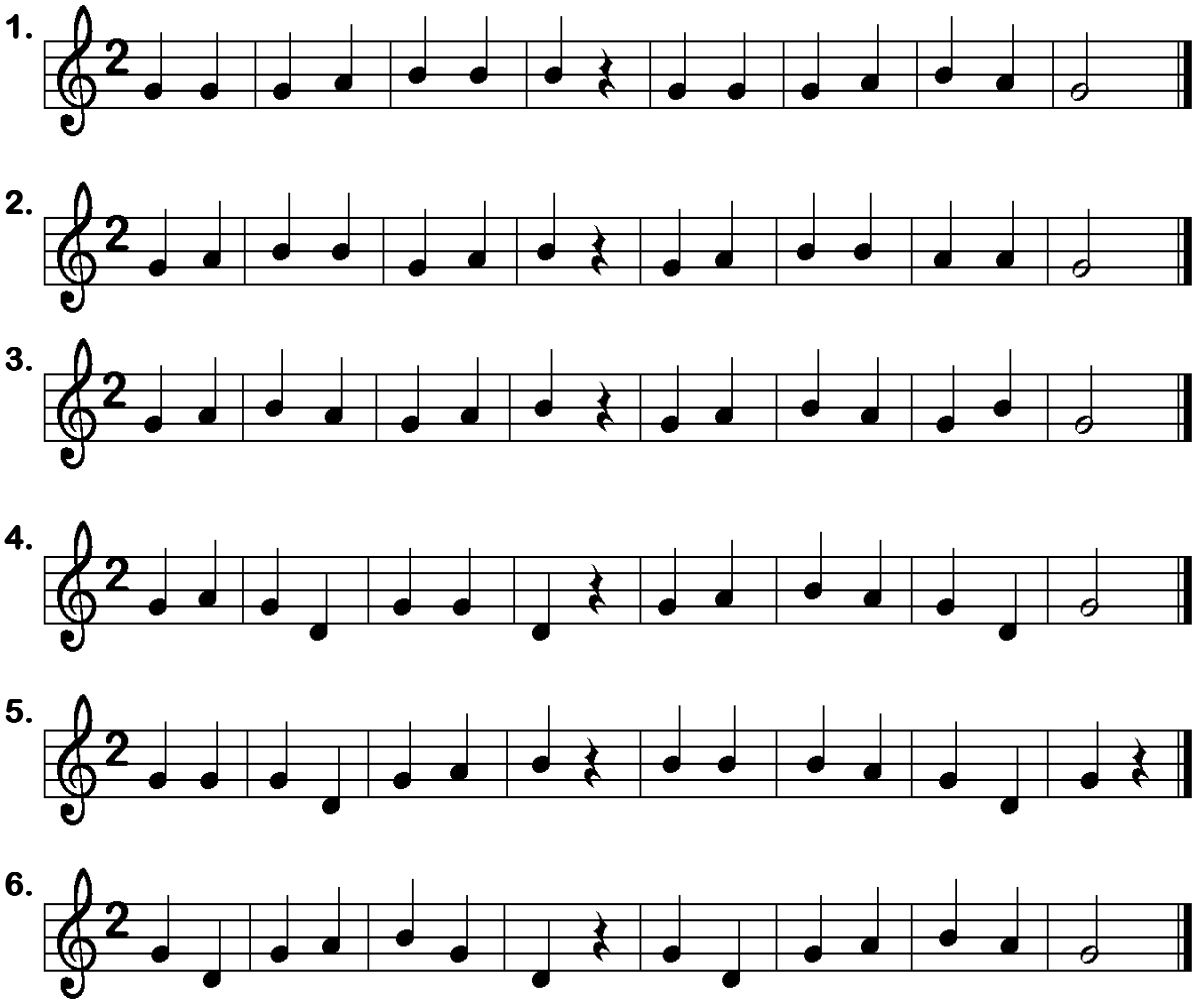

Fine
Au clair de la lu - ne, mon a - mi Pier - rot
Au clair de la lu - ne, mon a - mi Pier - rot
Au clair de la lu - ne, mon a - mi Pier - rot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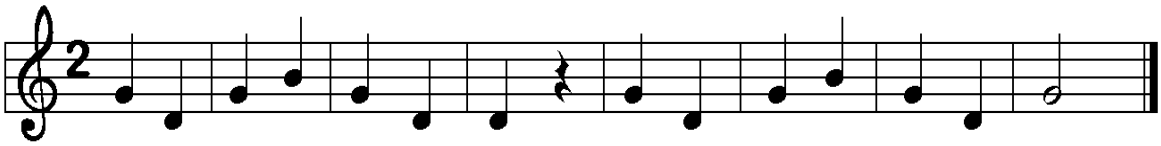

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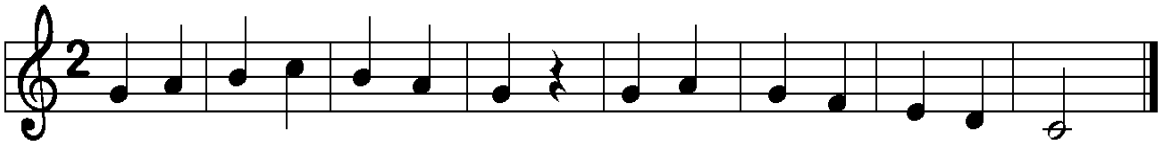

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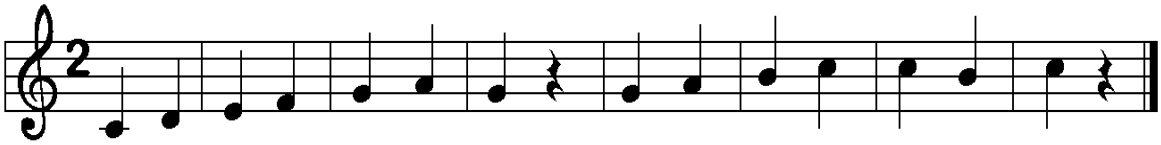

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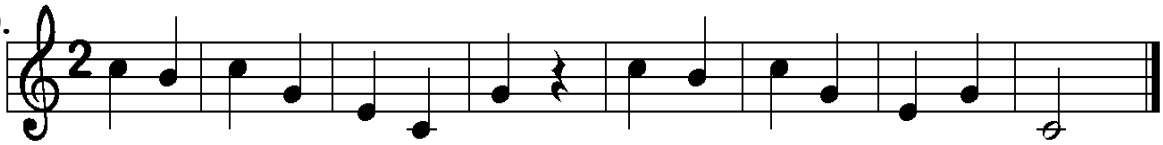

CHANSONS

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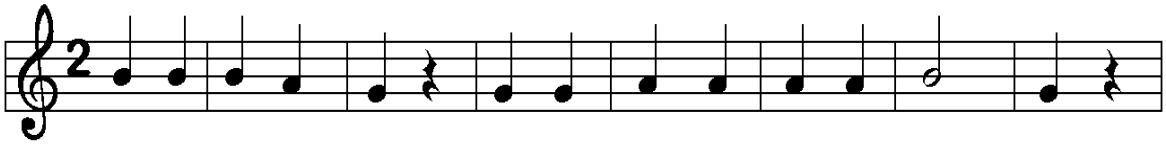

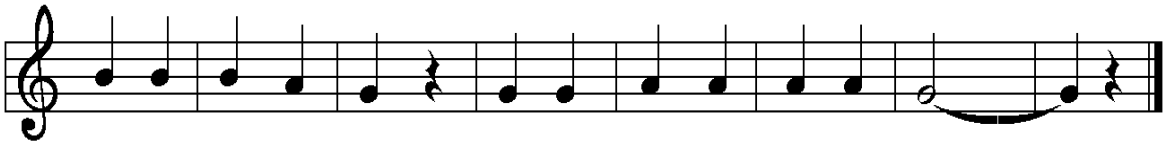

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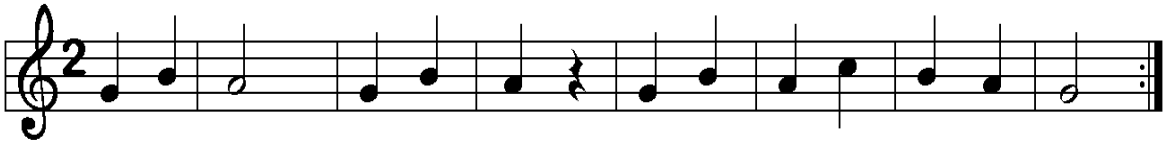

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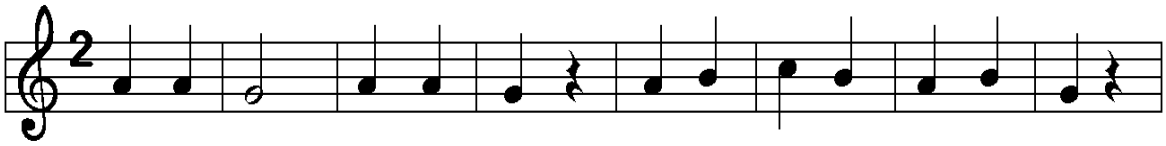

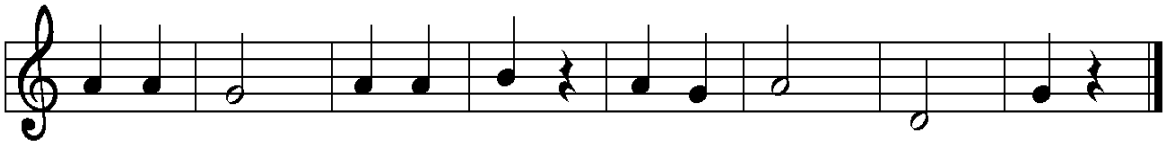

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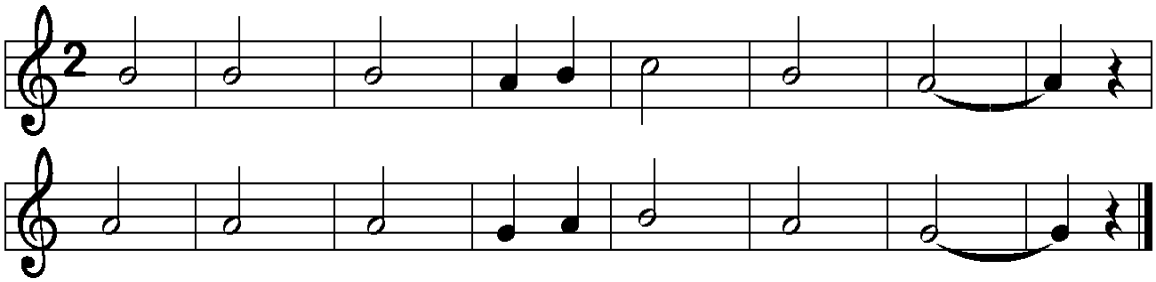

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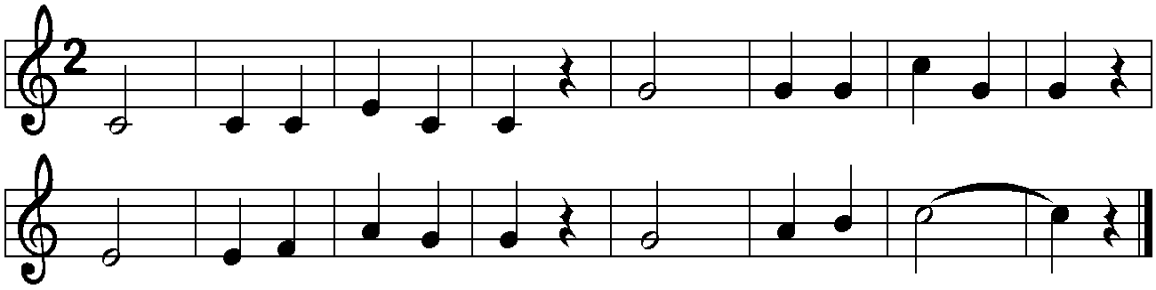

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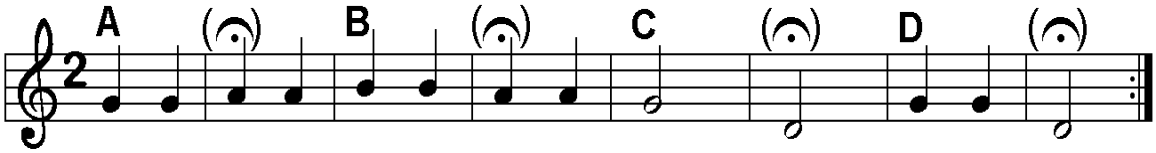
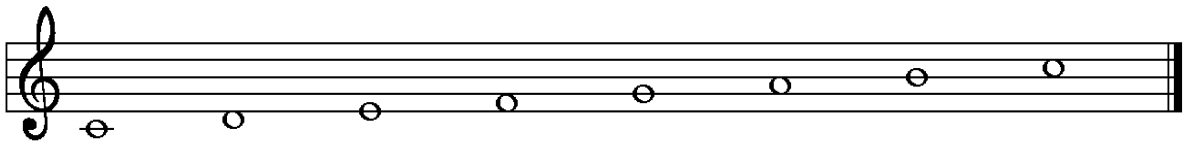


La gamme



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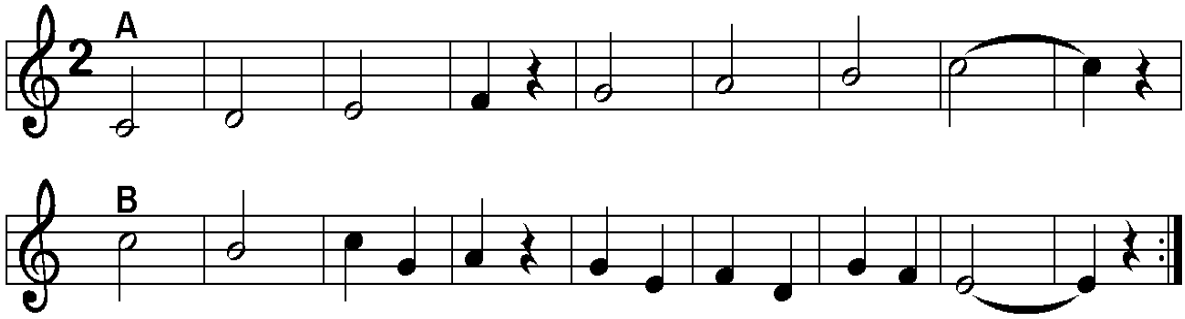
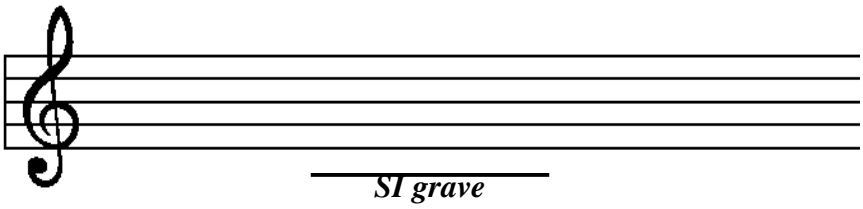
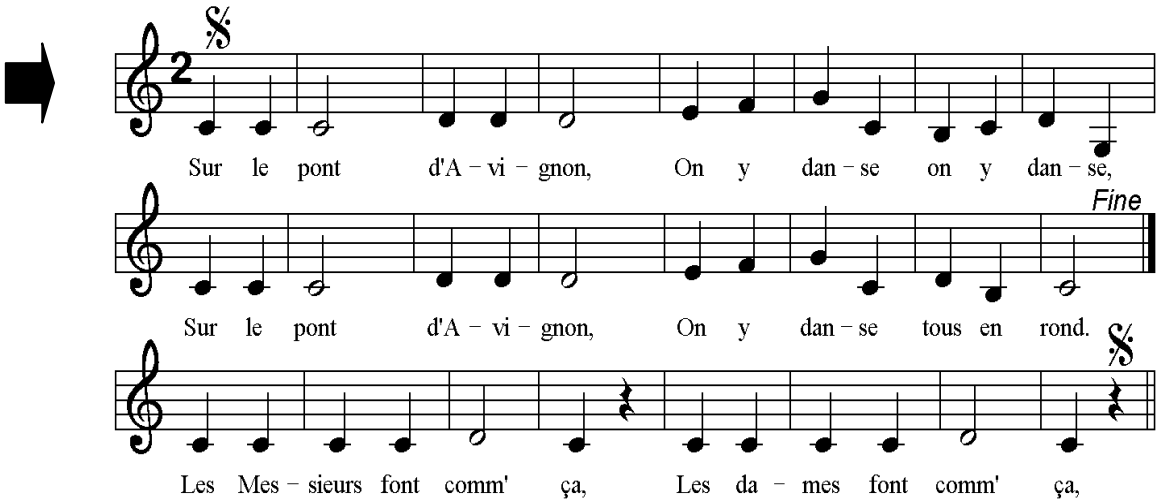
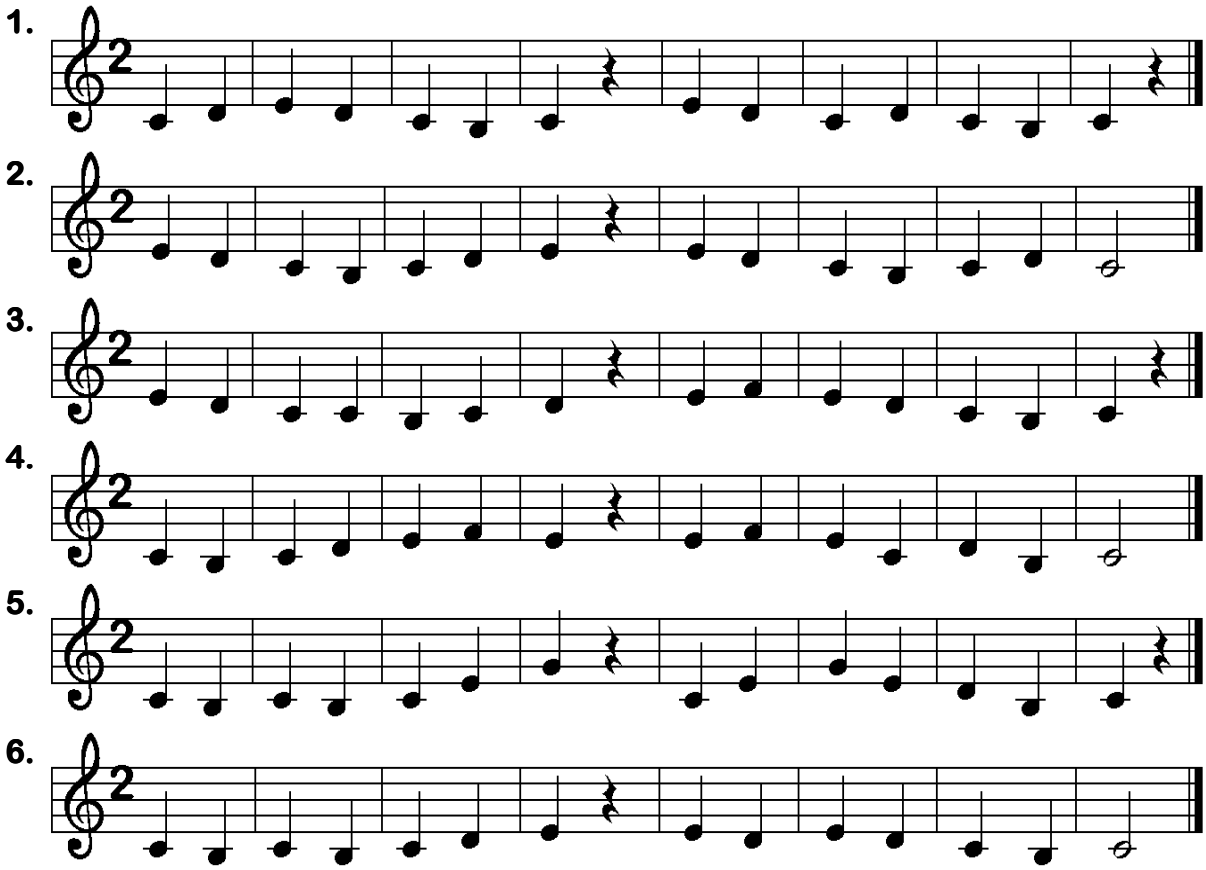


10

SI grave


SI grave


Sur le pont d'A – vi – gnon, On y dan – se on y dan – se,
Fine
Sur le pont d'A – vi – gnon, On y dan – se tous en rond.
Les Mes – sieurs font comm' ça, Les da – mes font comm' ça,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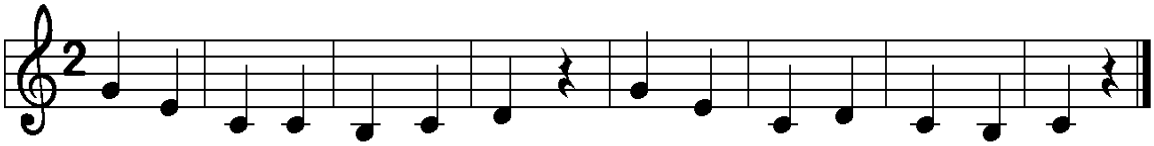

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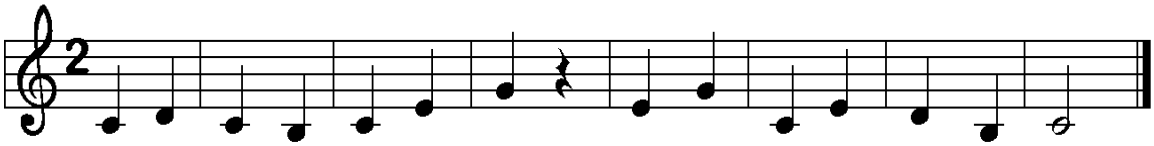

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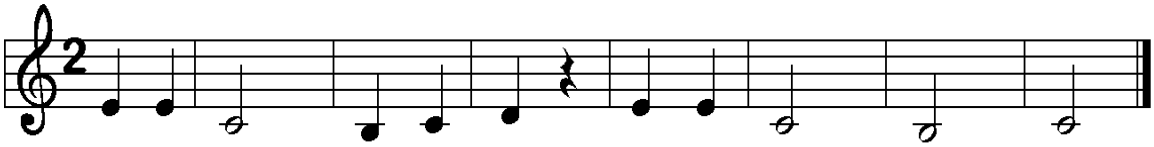

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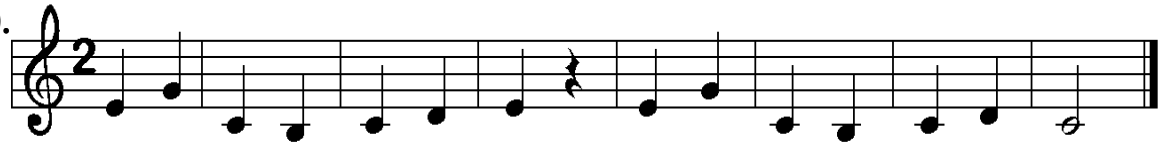

CHANSONS

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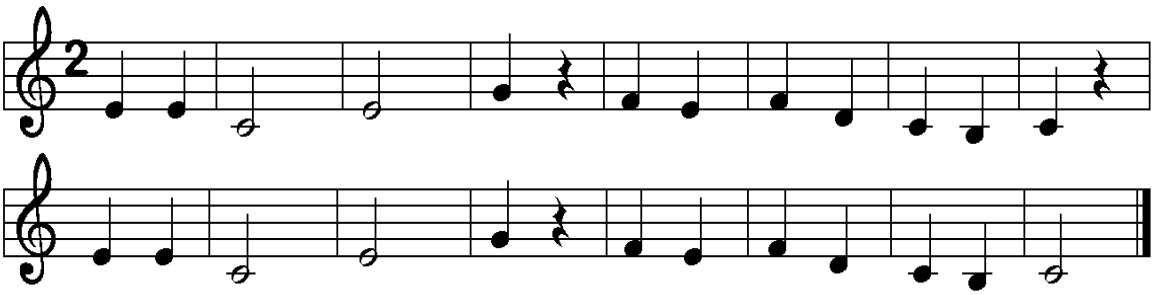

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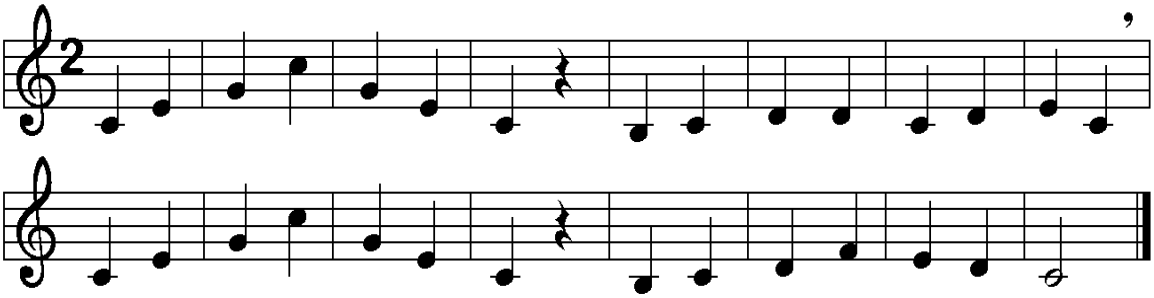

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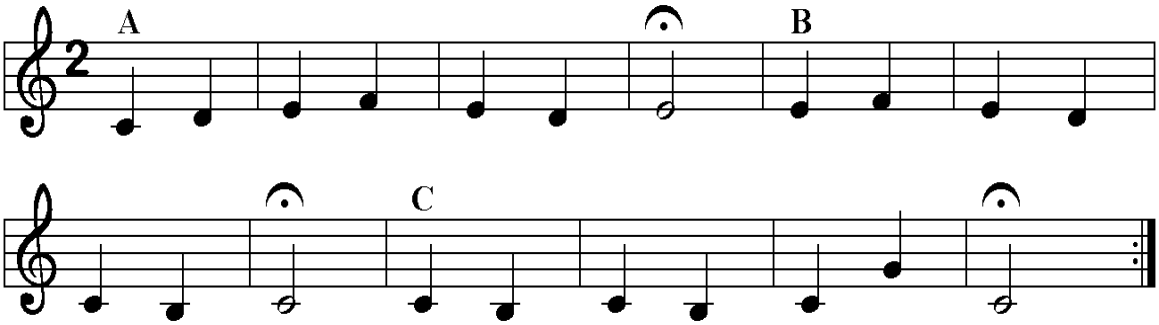

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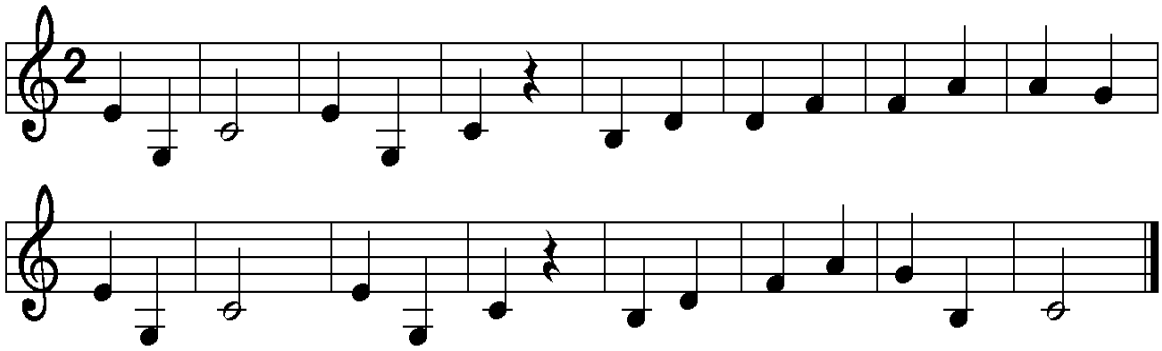

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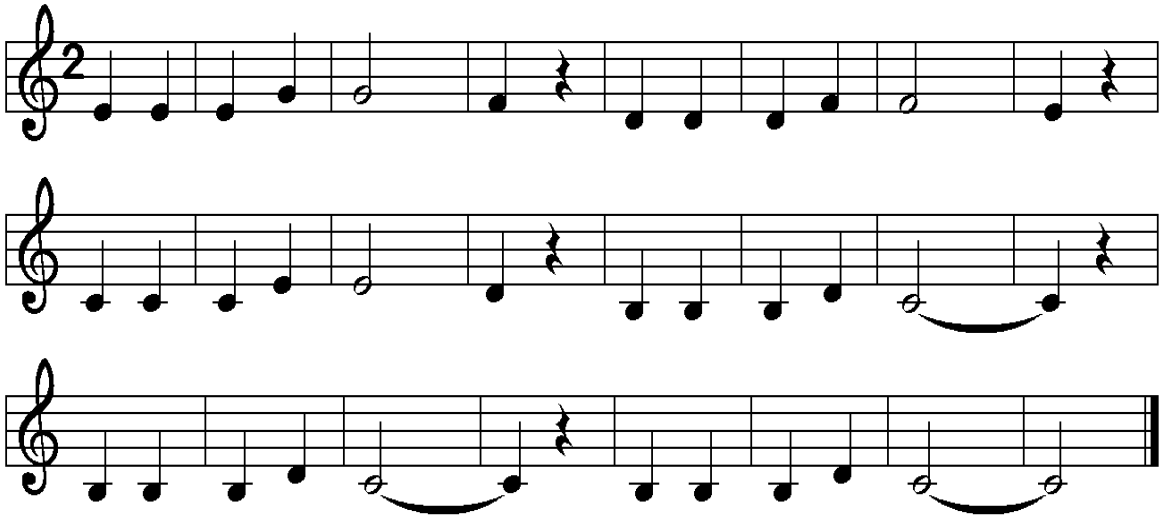

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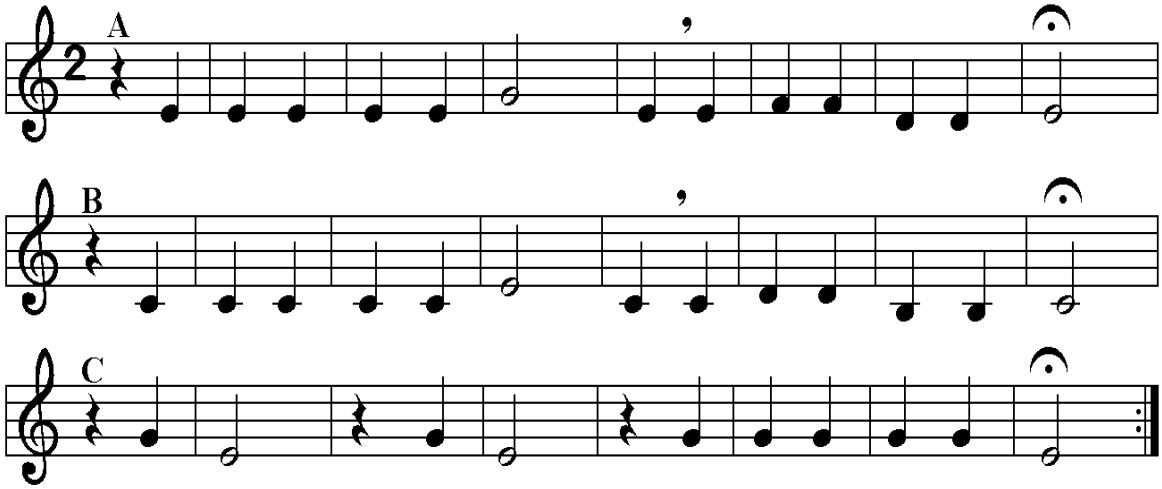

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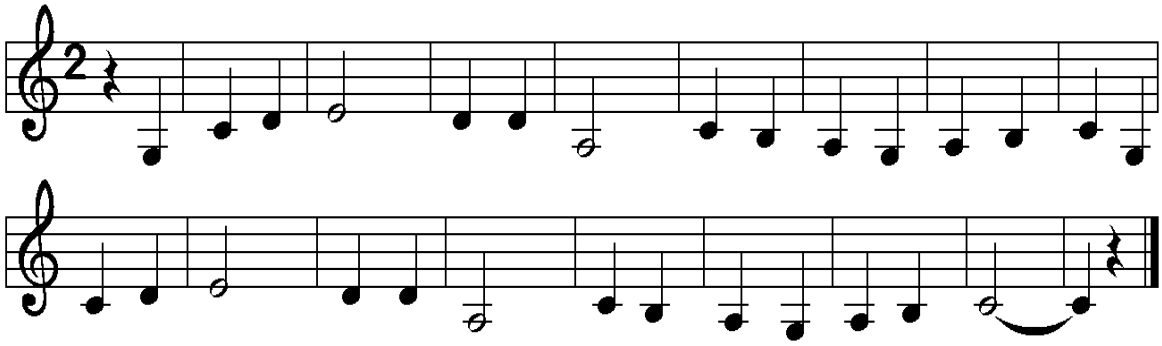
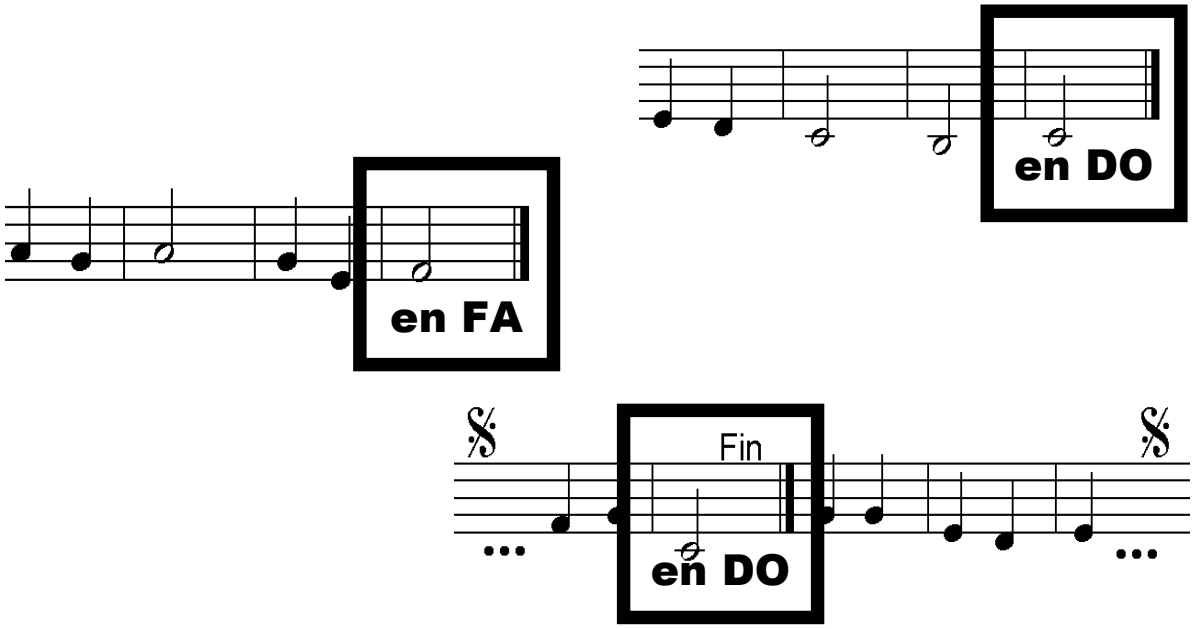


LA TONALITÉ
(LE TON, LA GAMME)

d'un morceau :

voir DERNIÈRE NOTE :

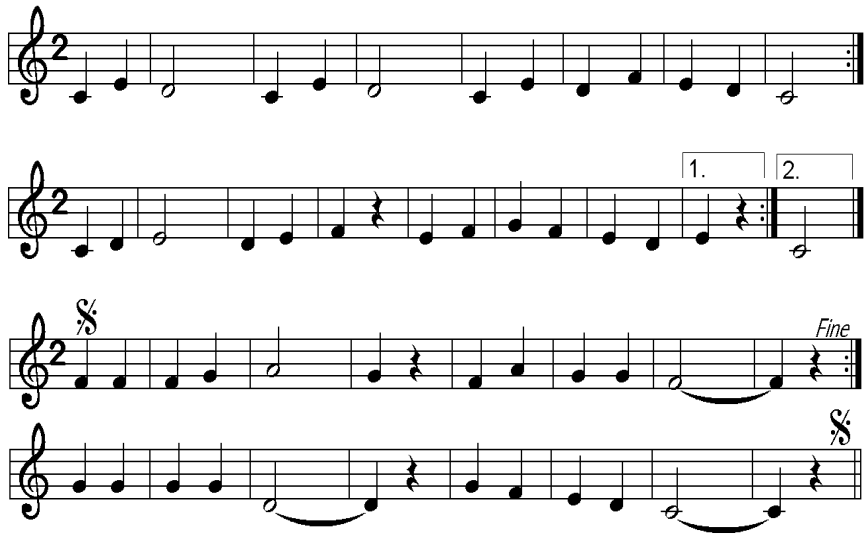


Cherchez la TONALITÉ des morceaux suivants :

A

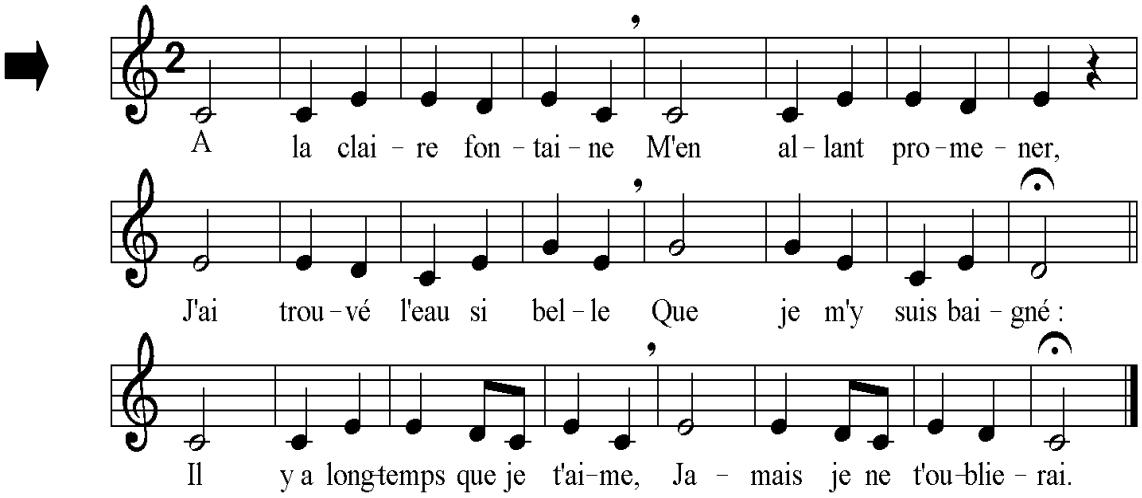
B

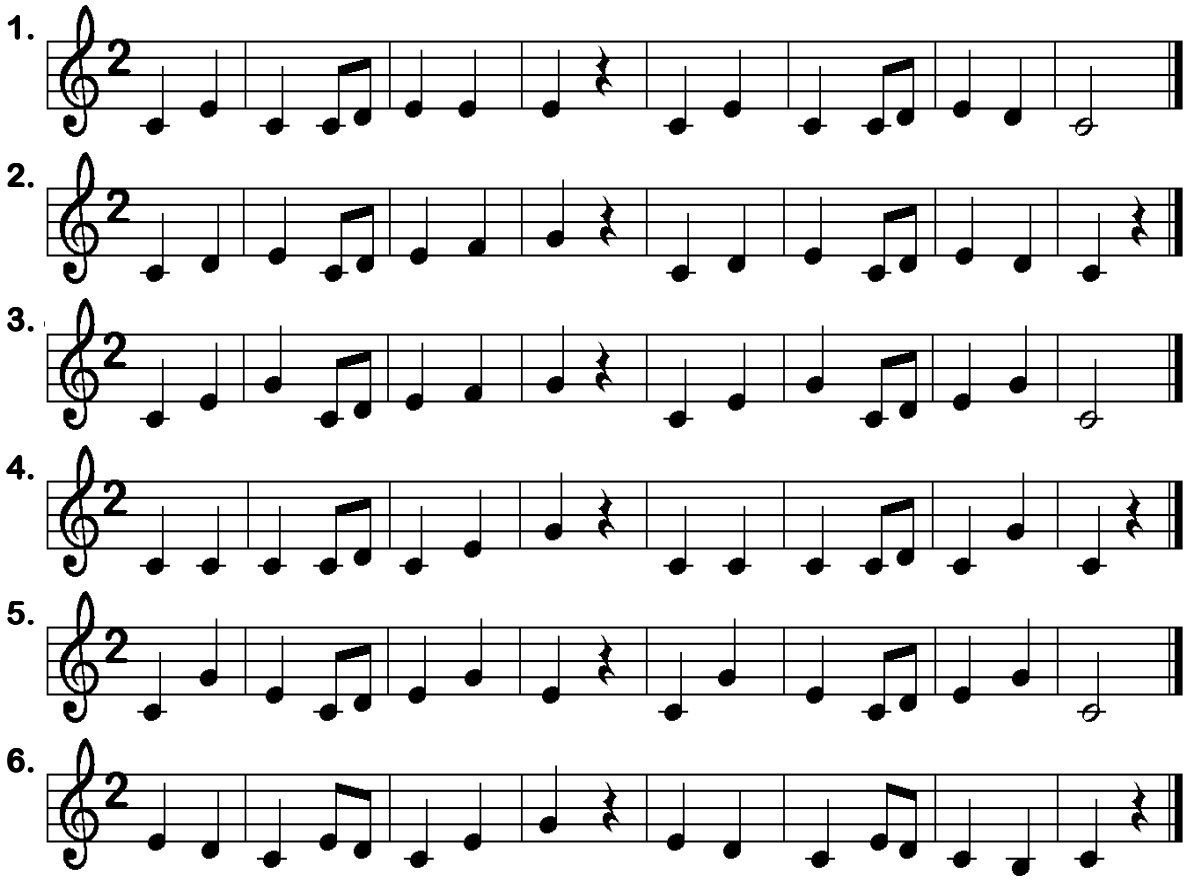
C



11 LA CROCHE : ♪

♩ ou ♪♪ ou ♫





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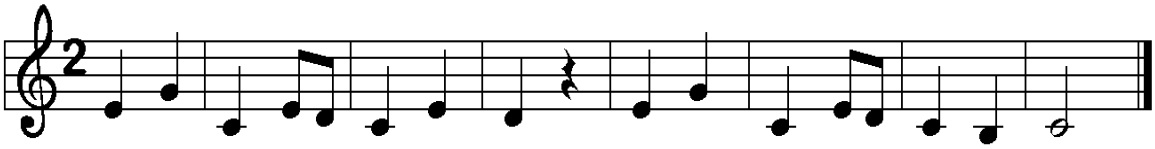

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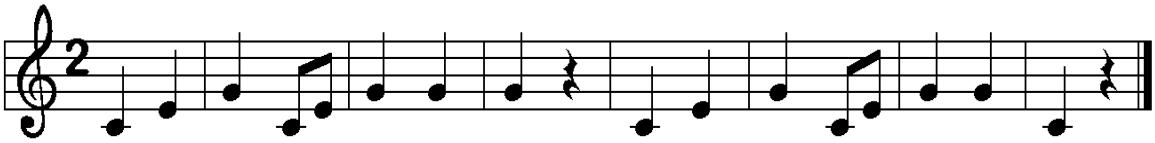

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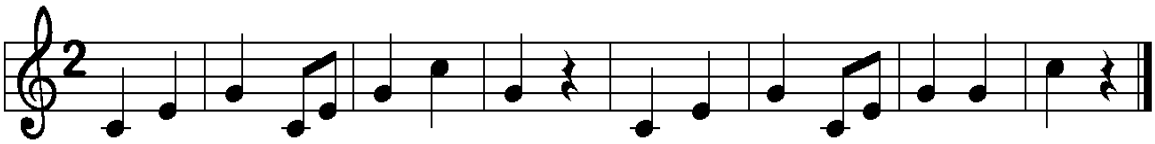

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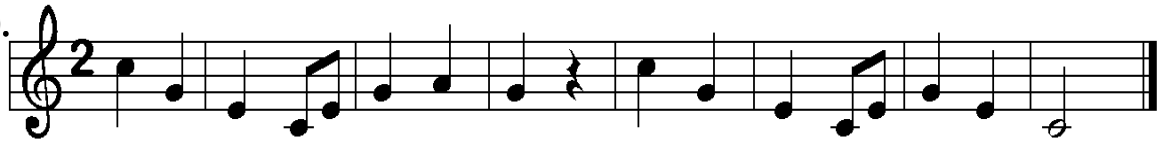

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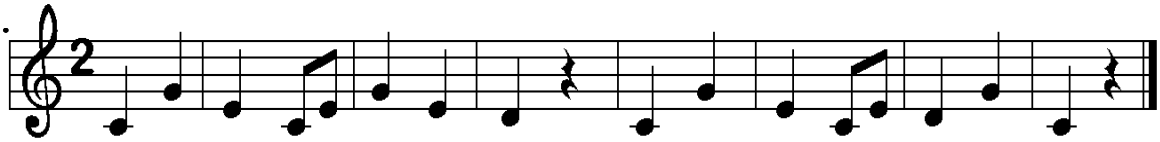

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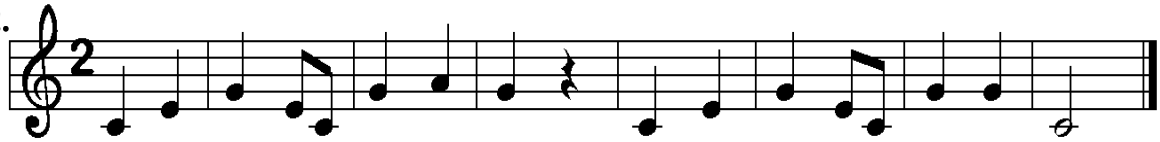

CHANSONS

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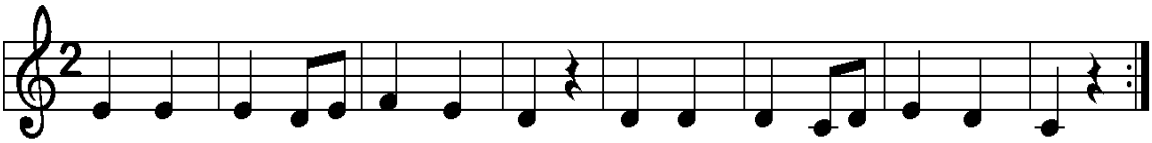

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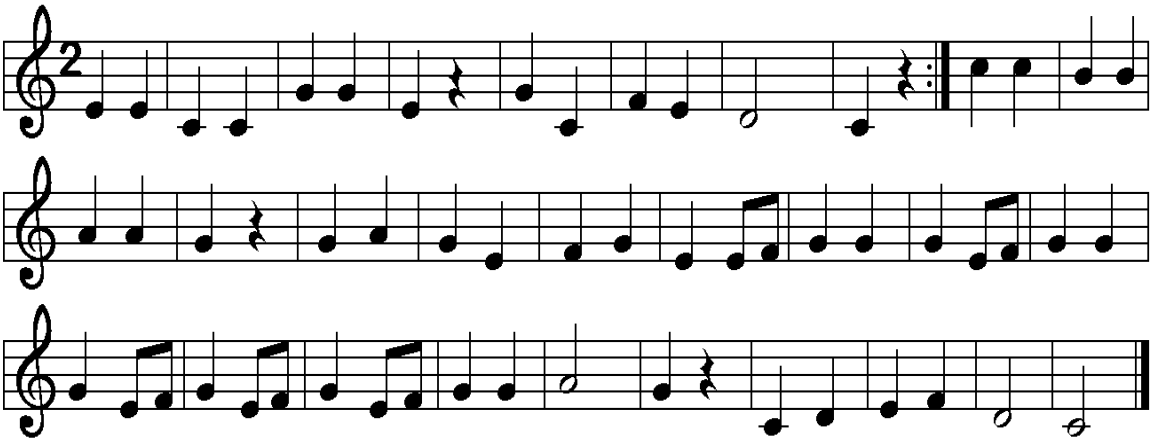

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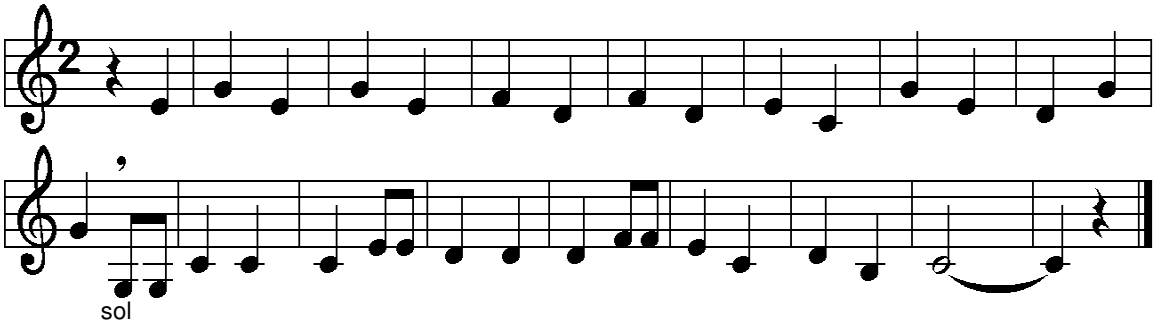

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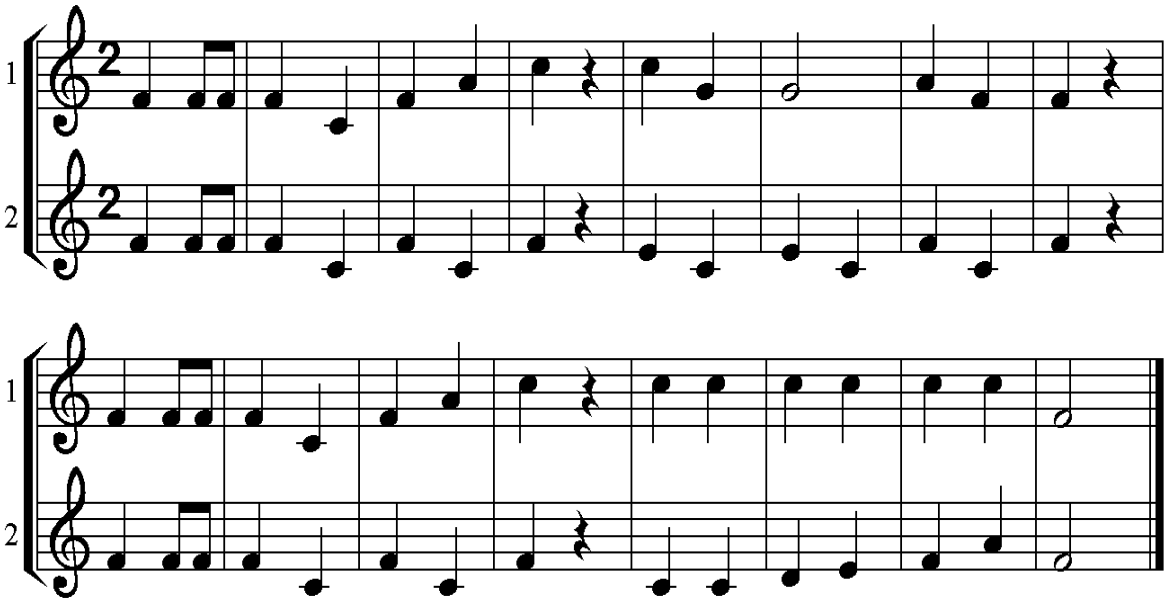

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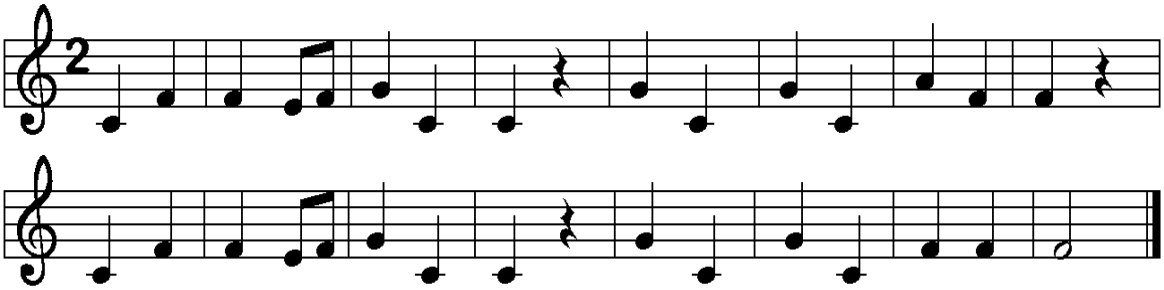

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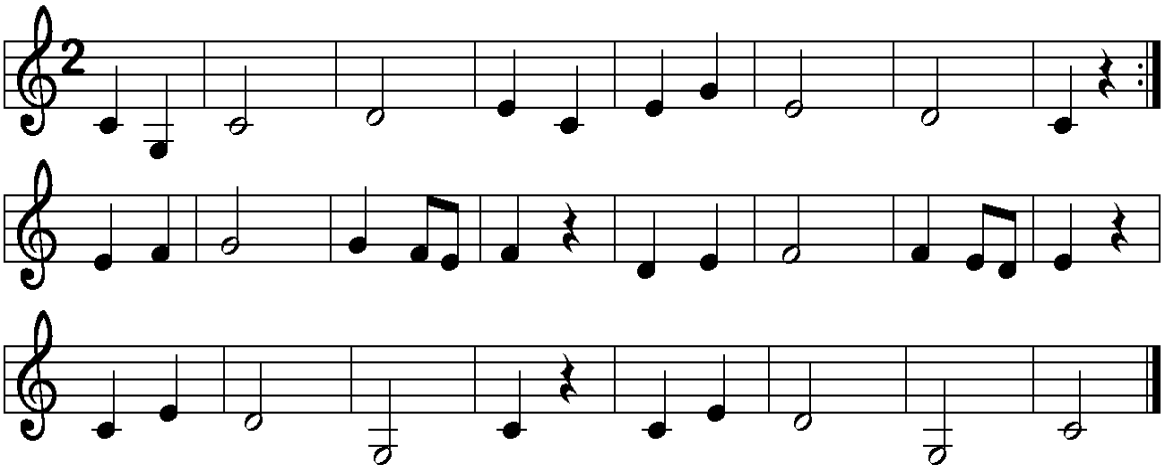

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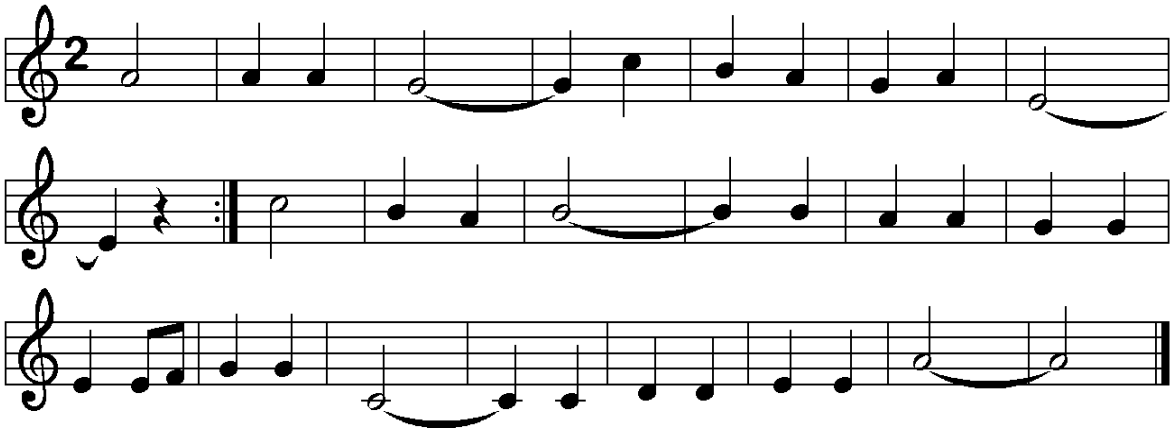

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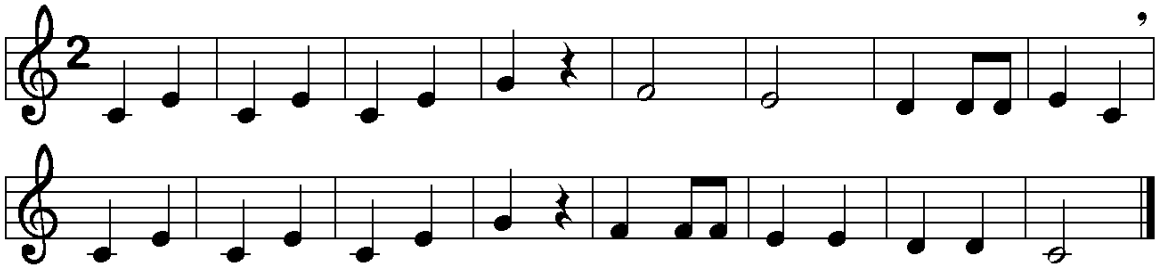

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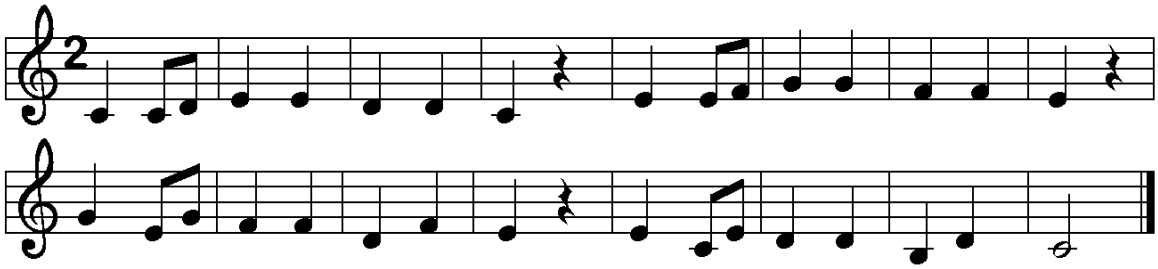

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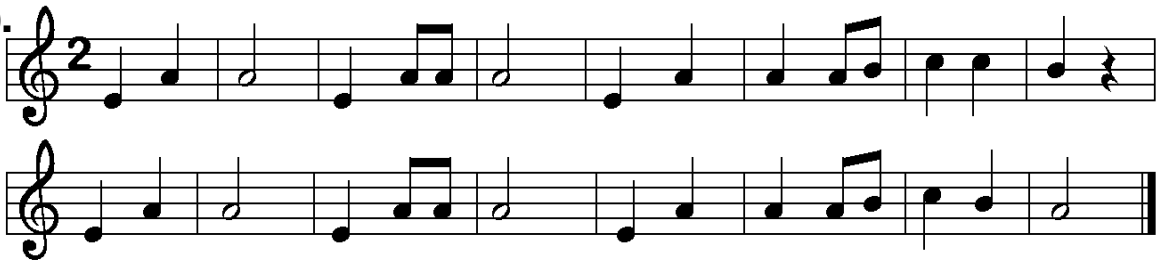

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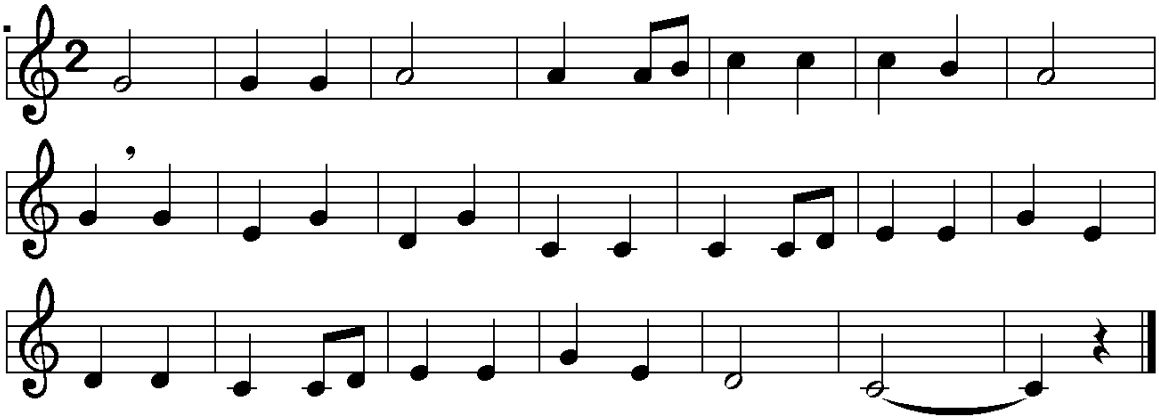
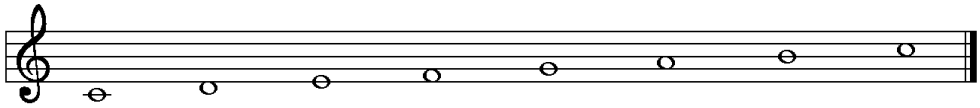
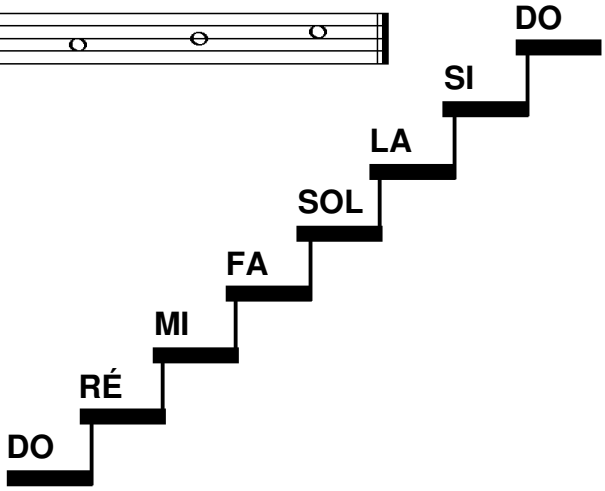


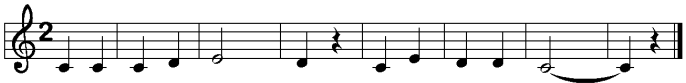


La gamme

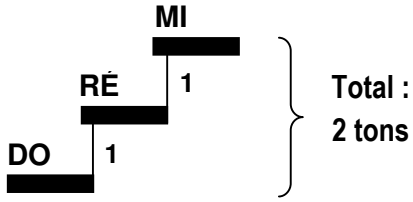
peut être comparée à :



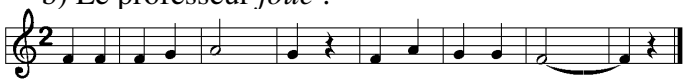
1. a) On chante "Au clair de la lune" (début), EN DO ;
b) Le professeur *joue à l'instrument :*



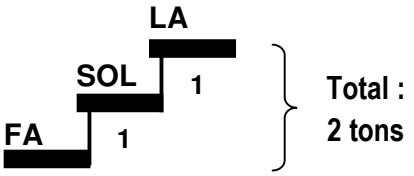
c) Trajet parcouru : deux *« espaces »*.



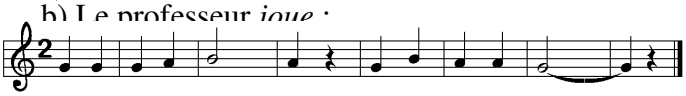
2. a) CHANTER EN FA ;
b) Le professeur *joue* :



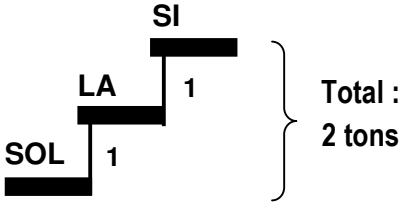
c) Trajet parcouru : deux *« espaces » (intervalles).*



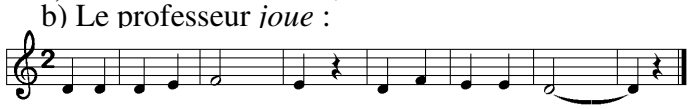
3. a) CHANTER EN SOL ;
b) Le professeur *joue* :



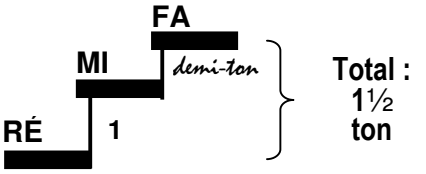
c) Trajet parcouru : deux intervalles de 1 ton.



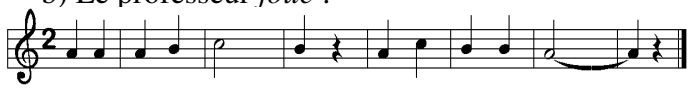
4. a) CHANTER EN RÉ ;
b) Le professeur *joue* :



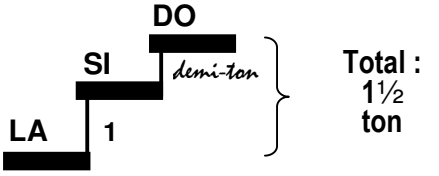
c) Quelle est la note *FAUSSE* ?
d) Explication : trajet = un grand + un petit espace.



5. a) CHANTER EN LA ;
b) Le professeur *joue* :

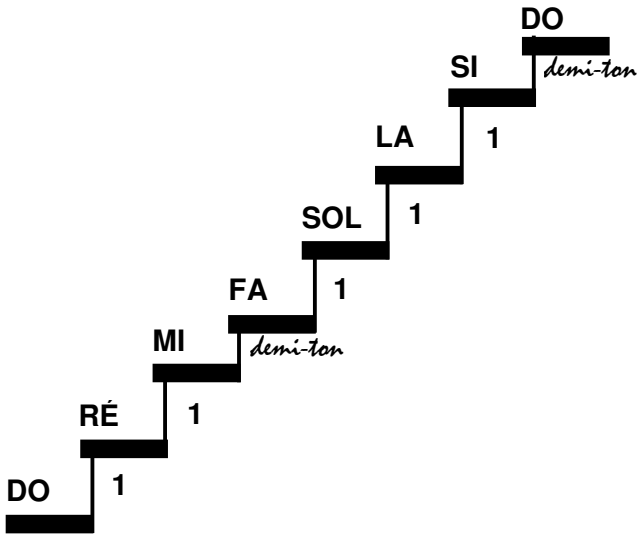


c) Quelle est la note *FAUSSE* ?
d) Explication : trajet = un ton + un *demi-ton*.

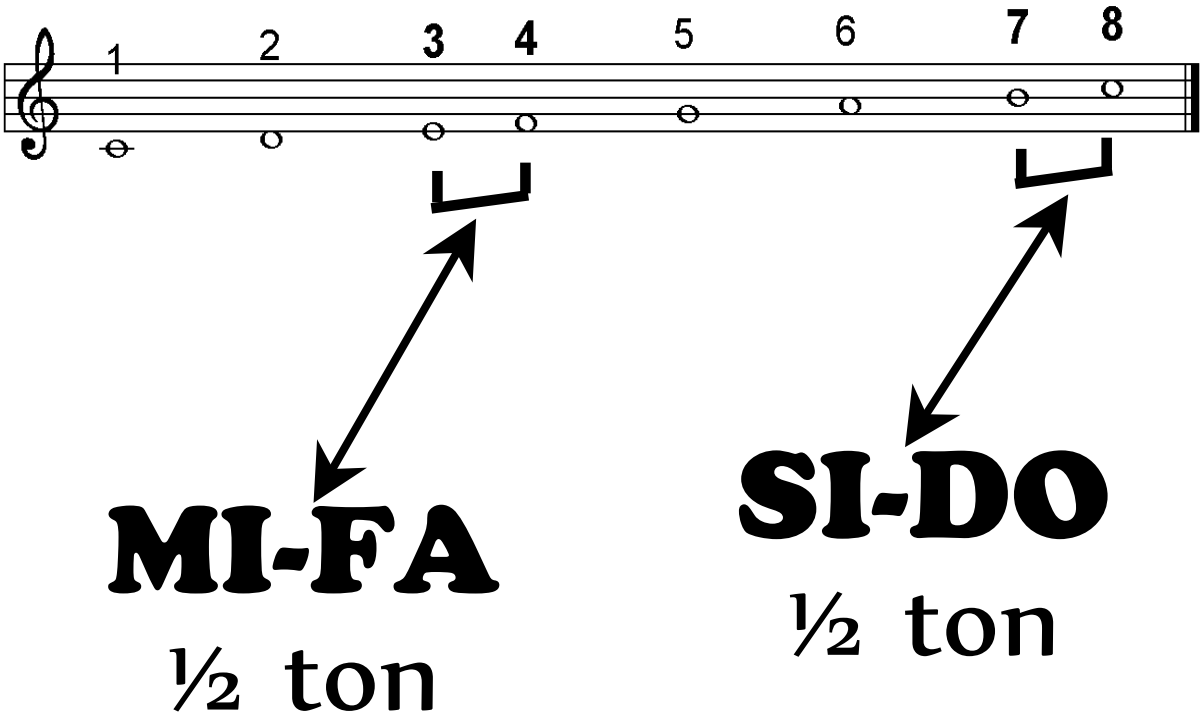


CONCLUSION :

Les notes
se suivent ainsi :



La gamme de **DO**



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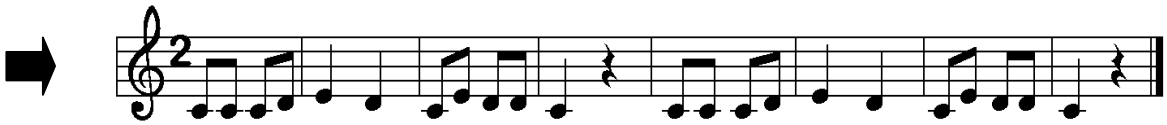

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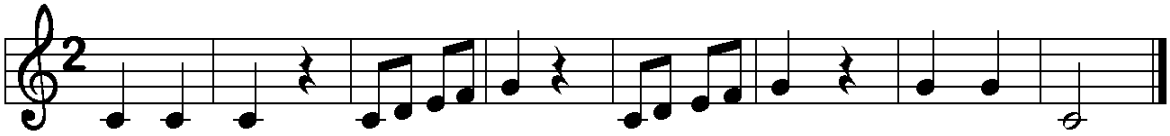

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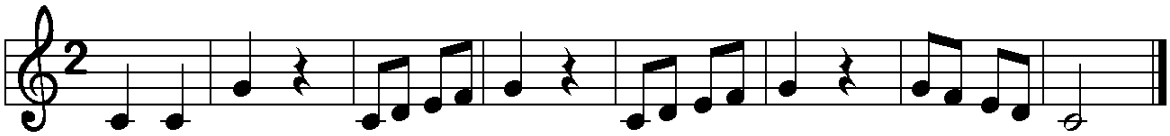

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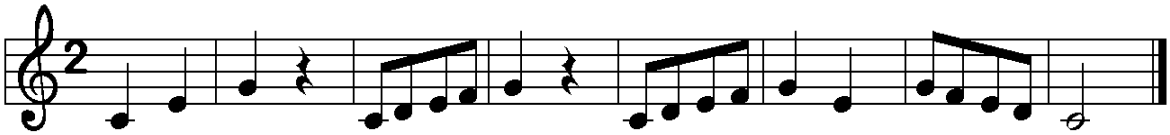

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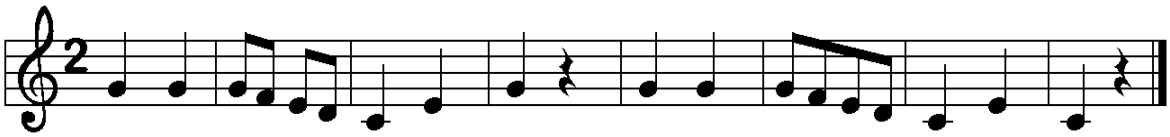

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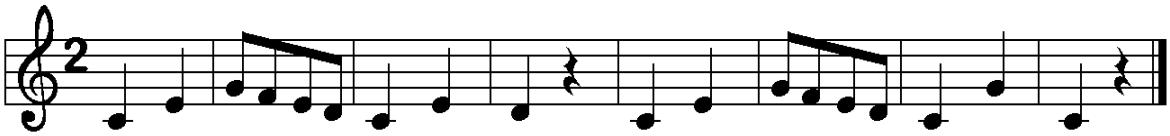

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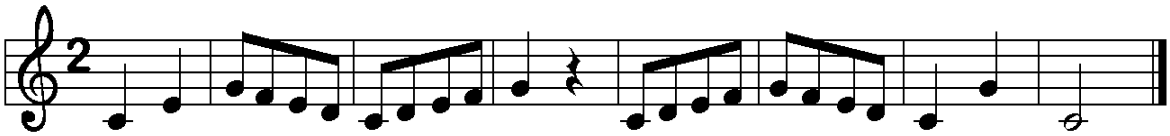

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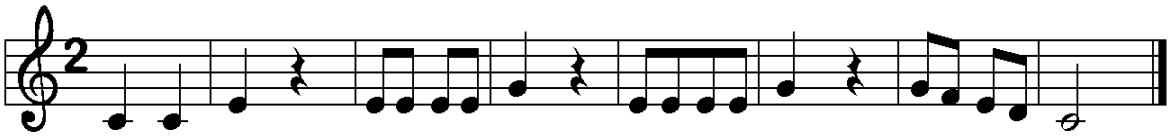

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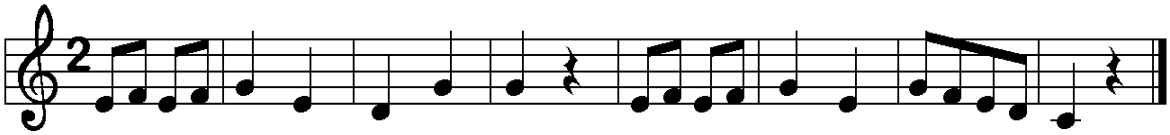

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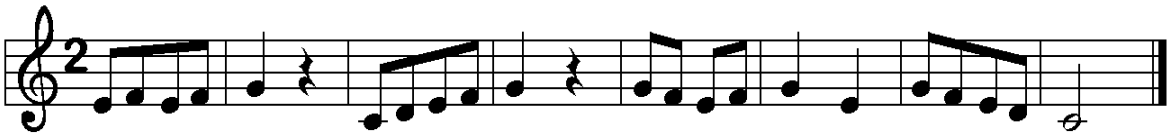

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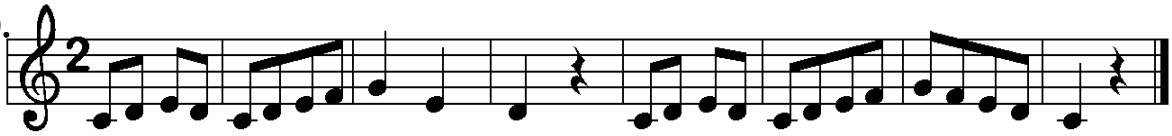

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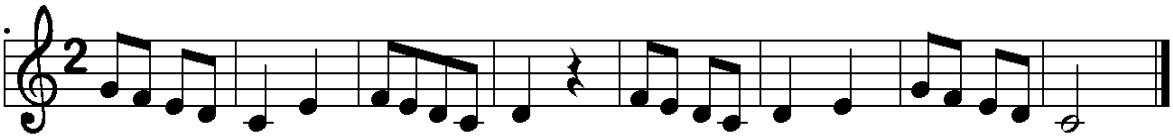

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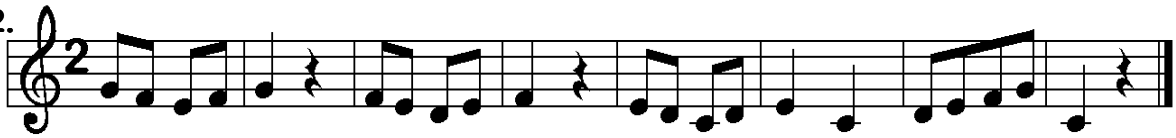

CHANSONS

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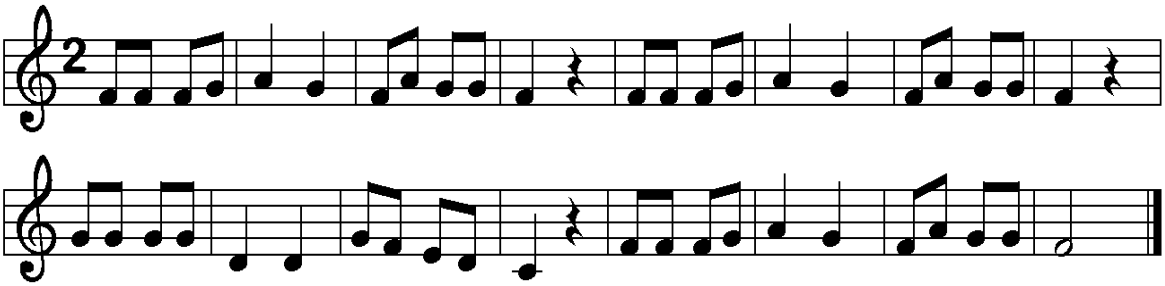

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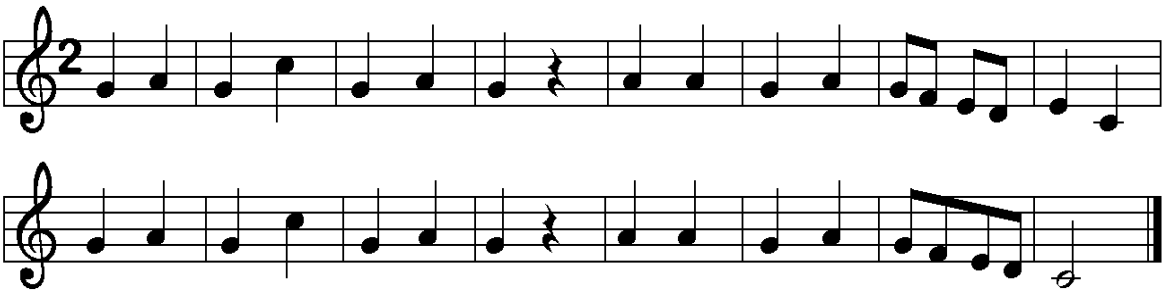

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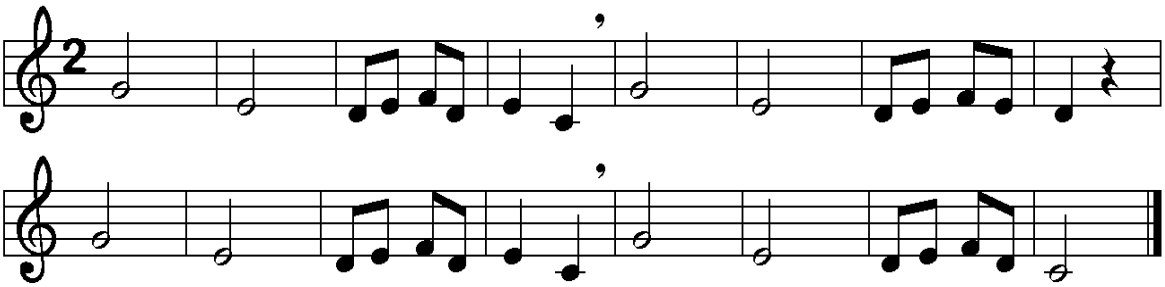

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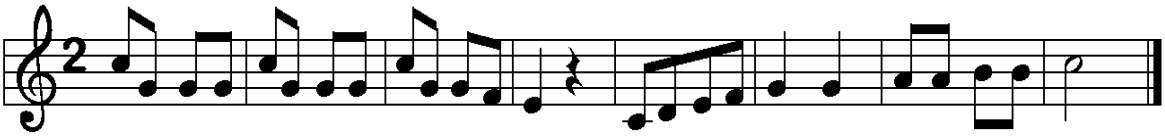

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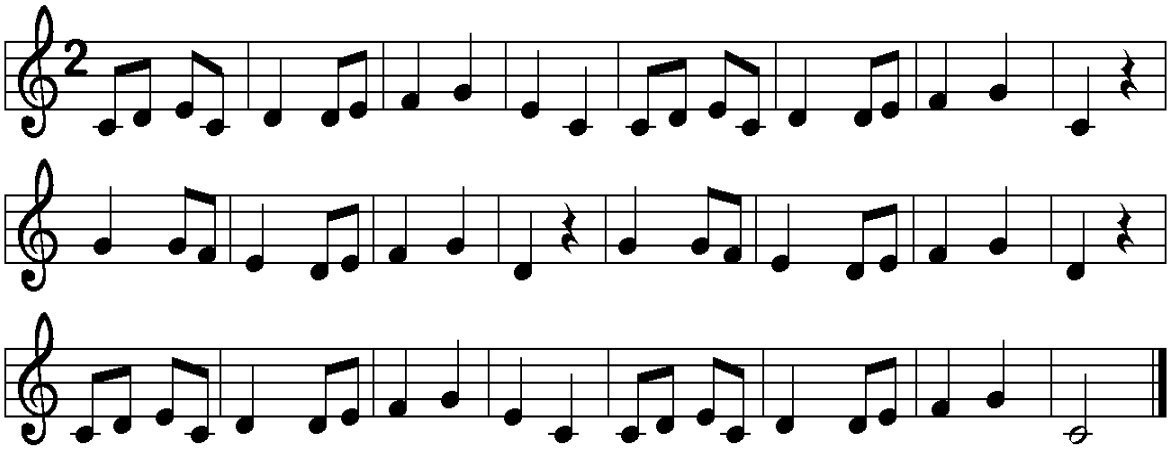

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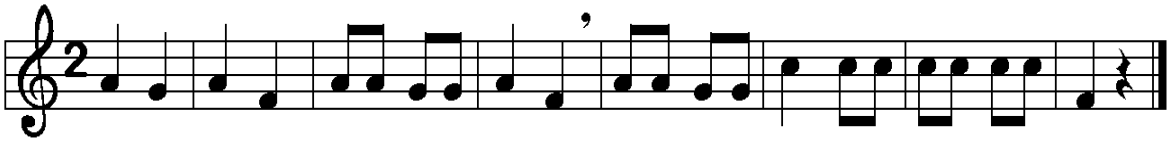

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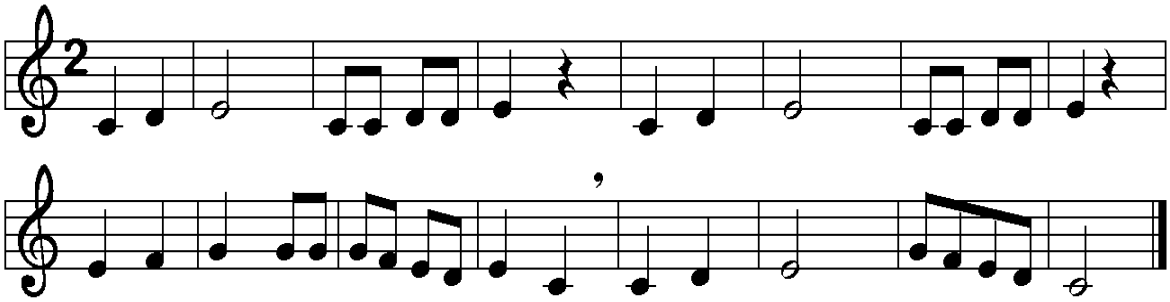

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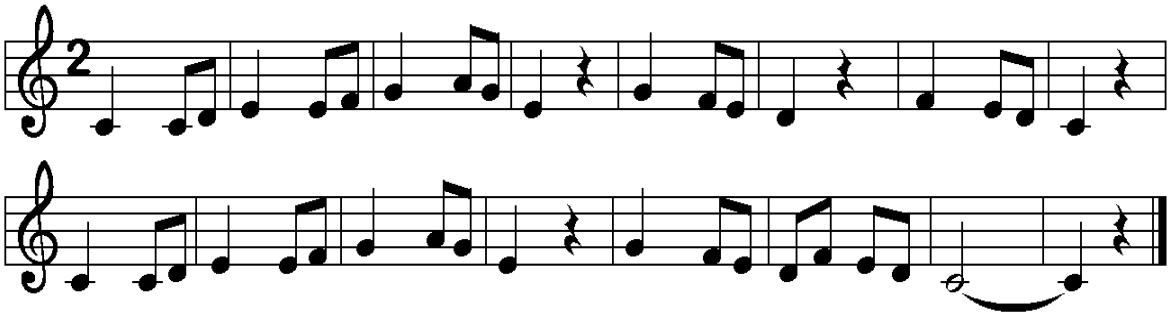

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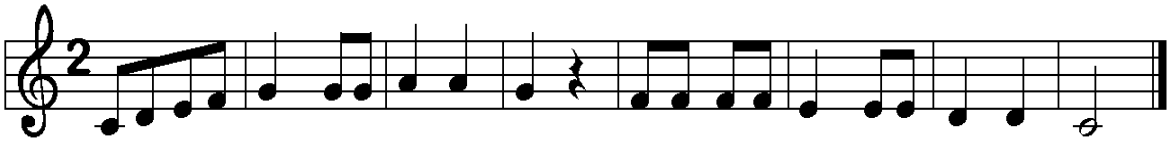

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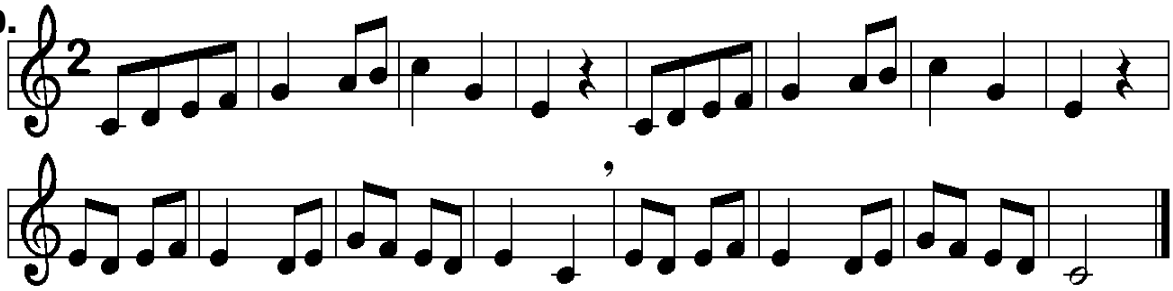

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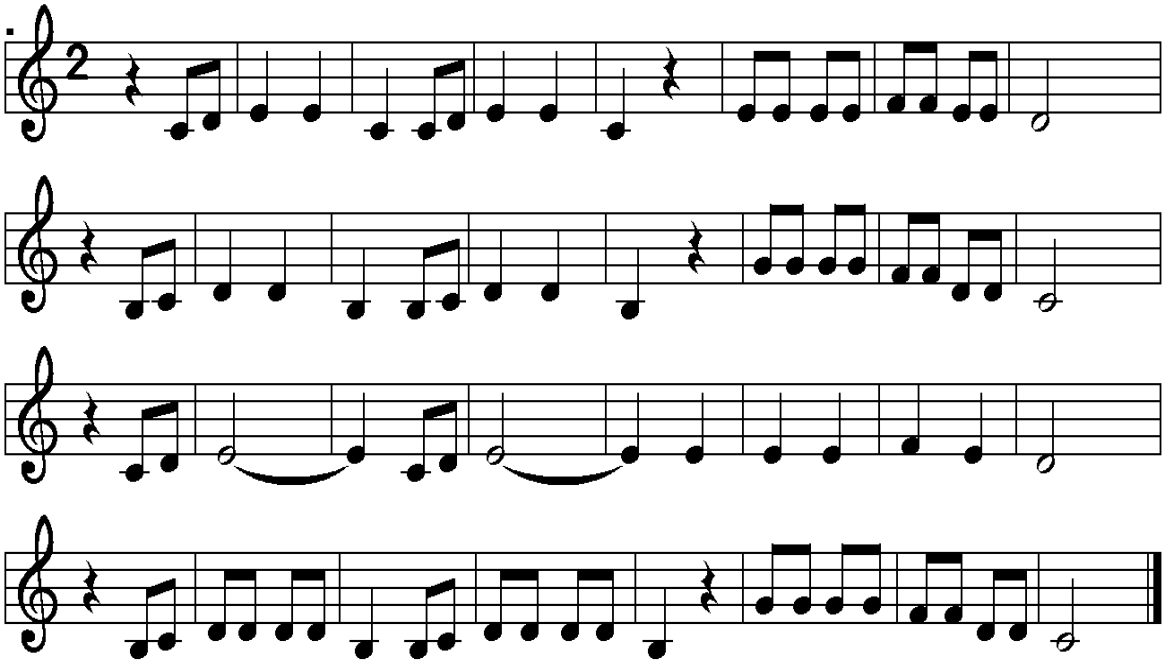

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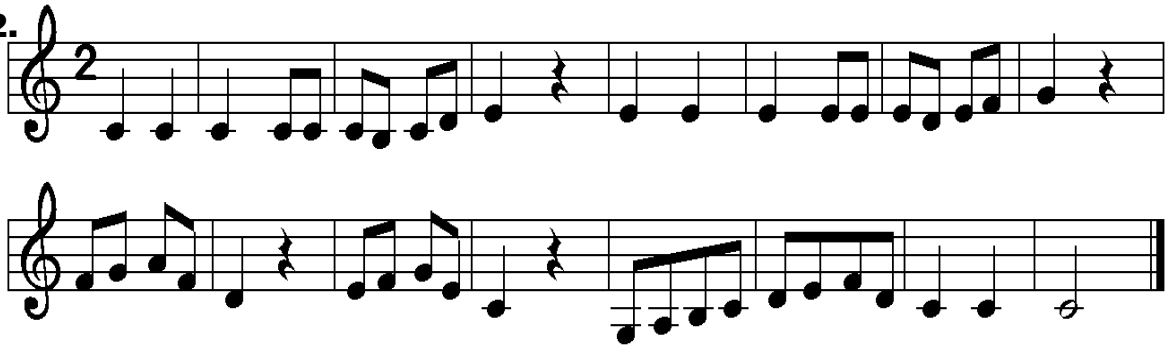

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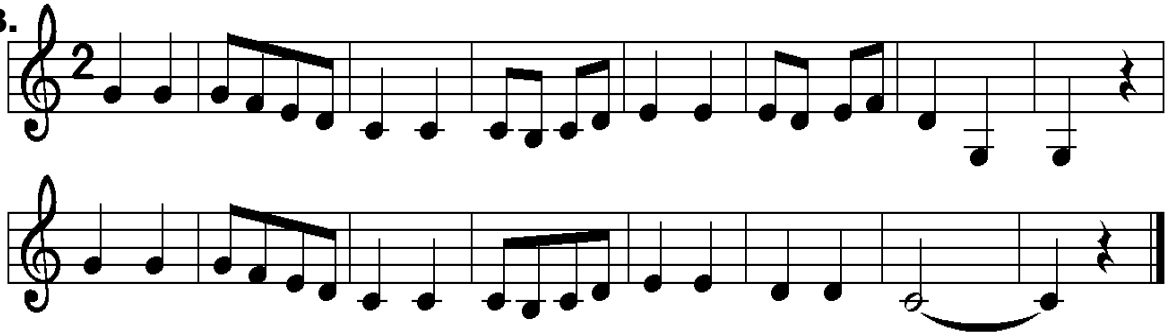

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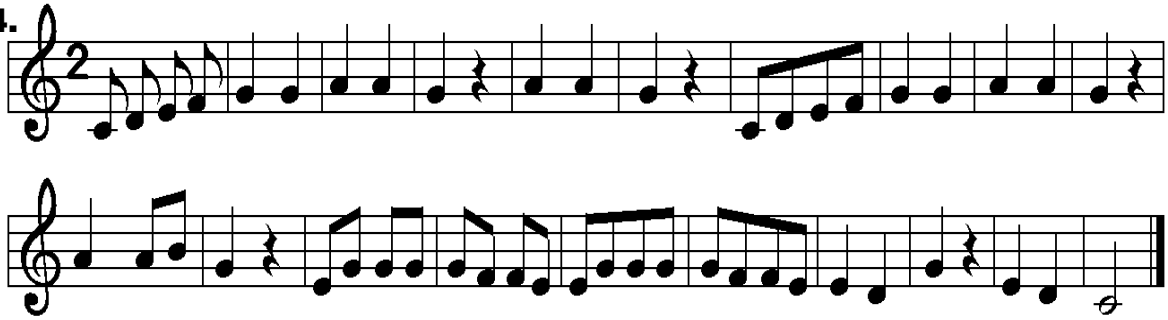

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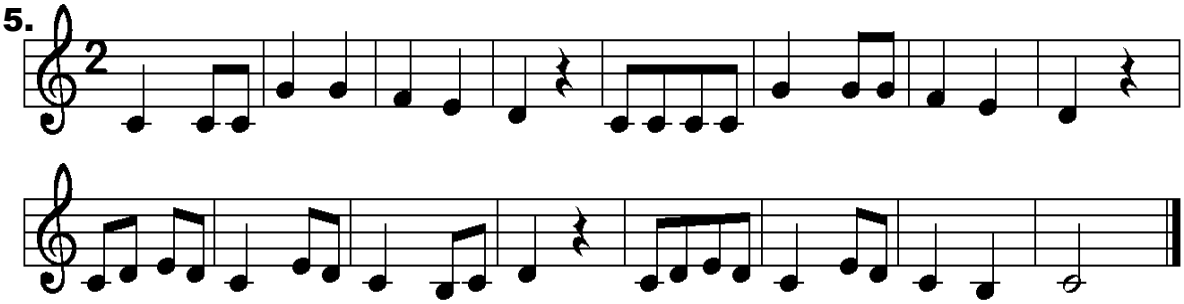

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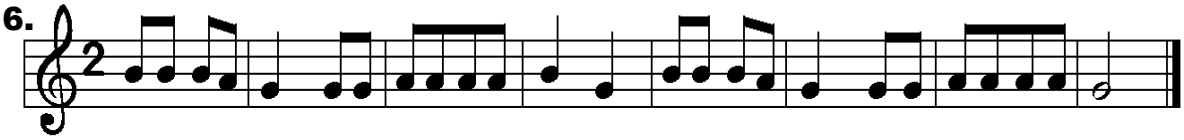

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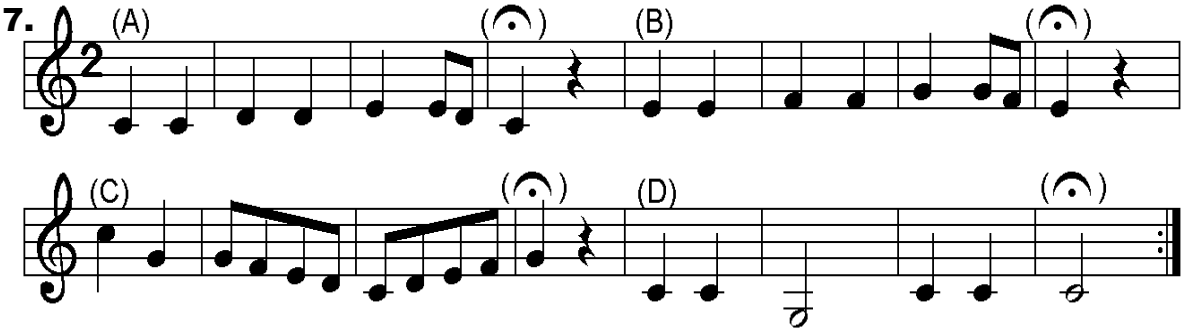

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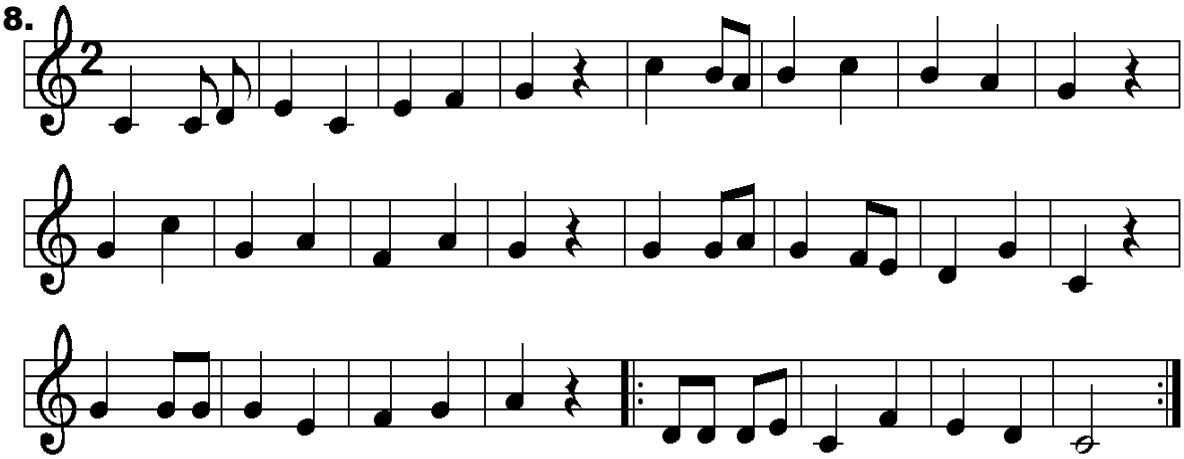

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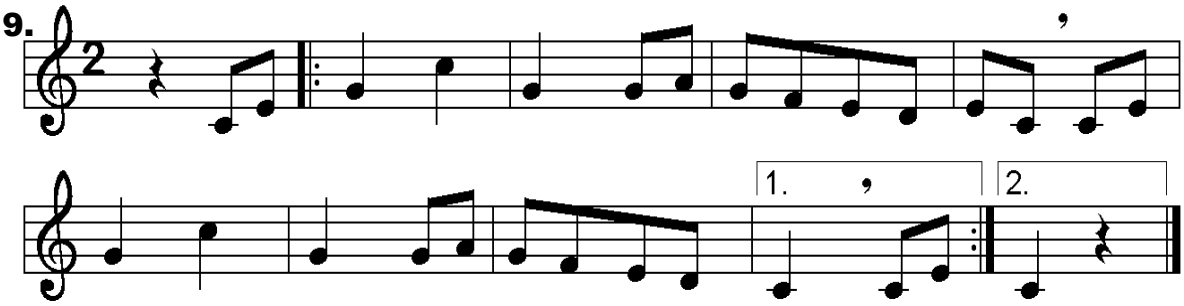

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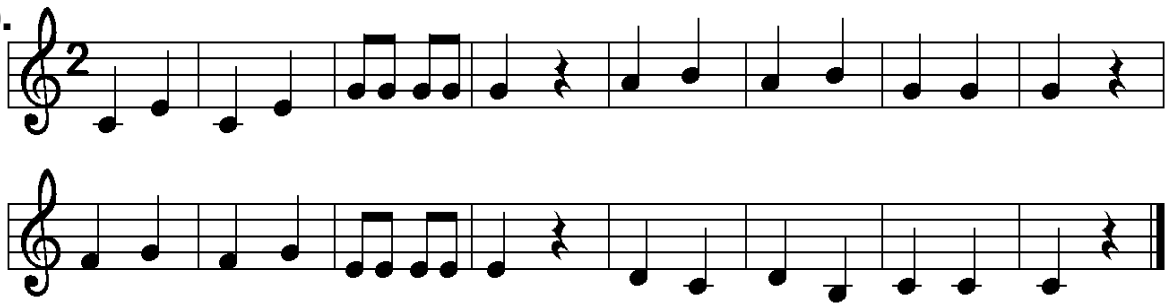

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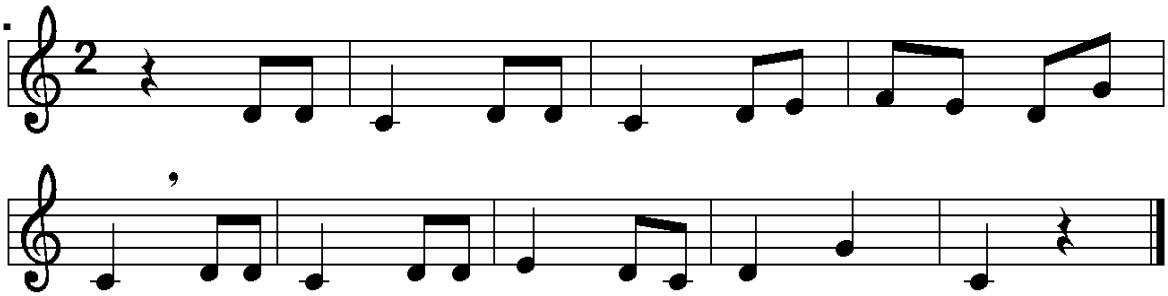

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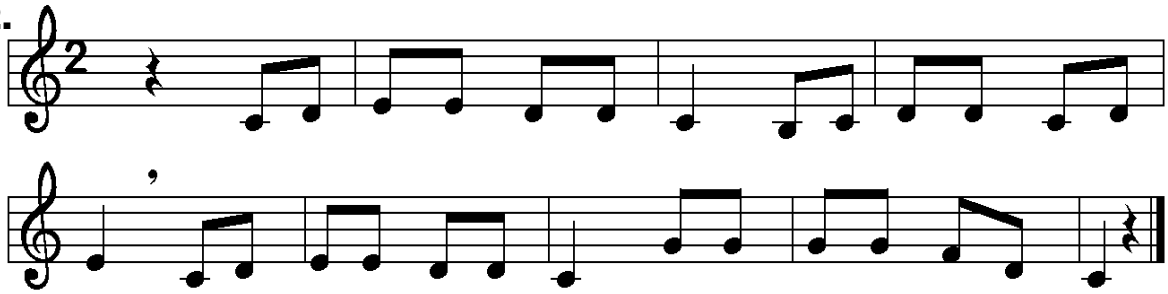

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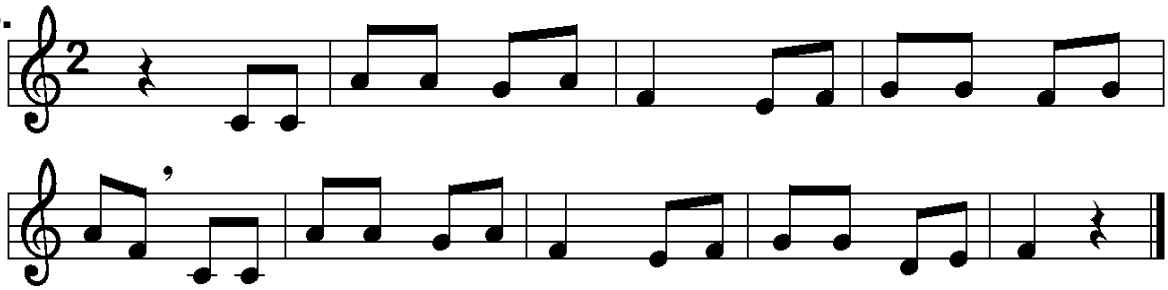

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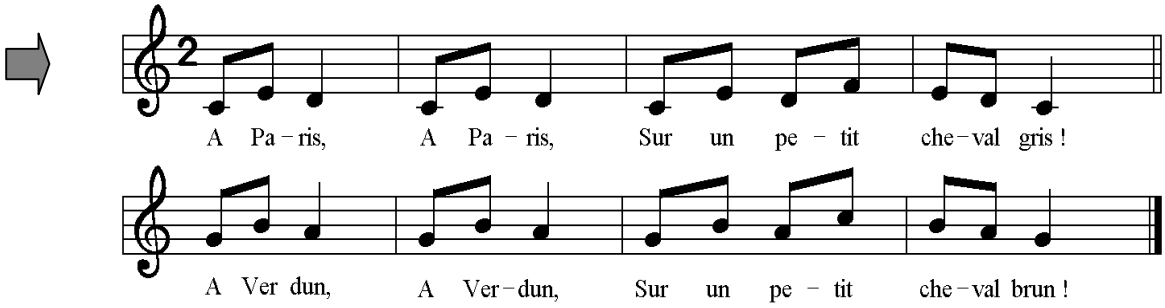
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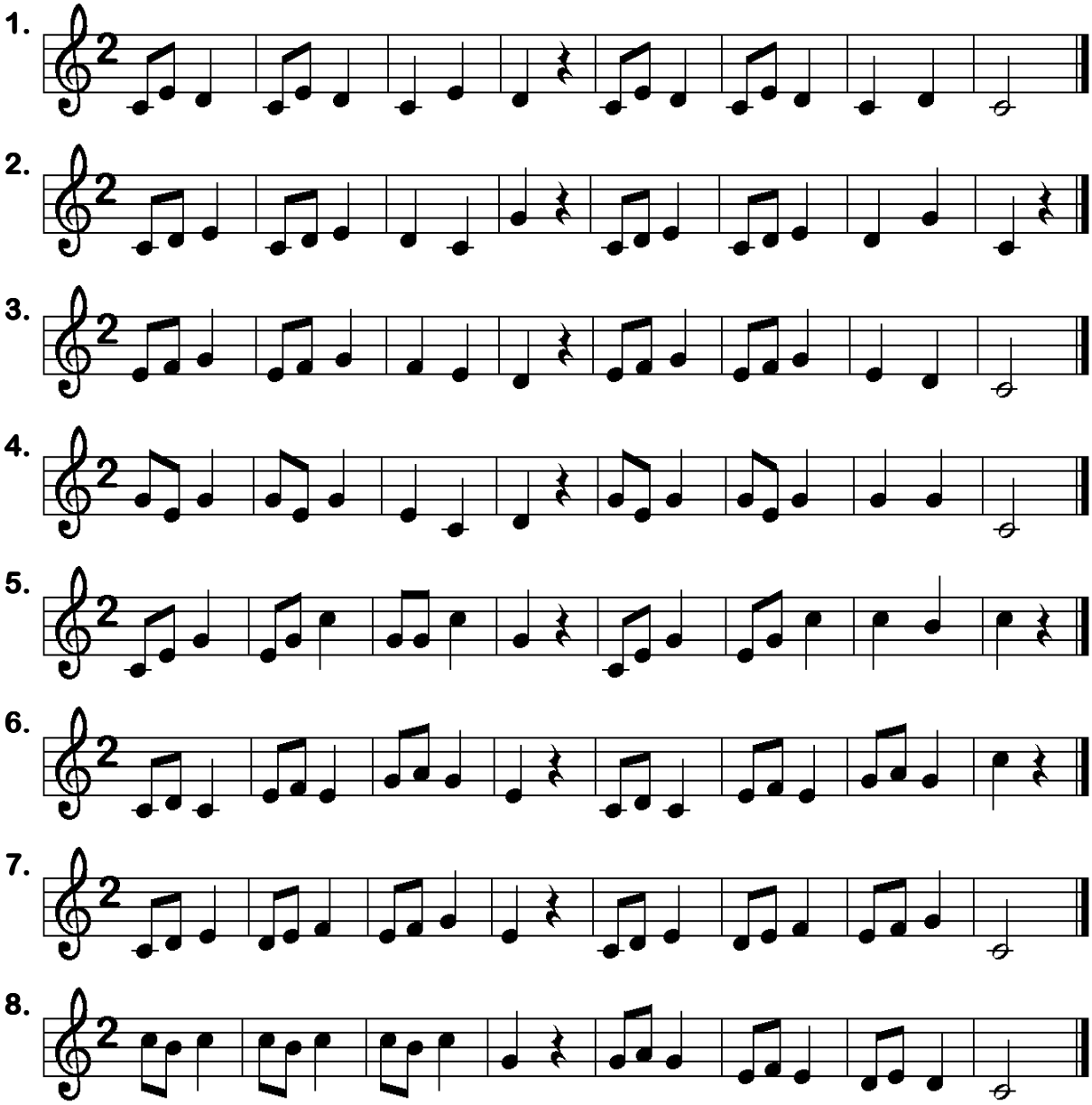
A Ver dun, A Ver – dun, Sur un pe – tit che – val brun !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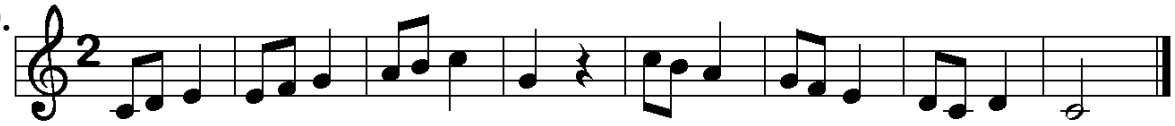

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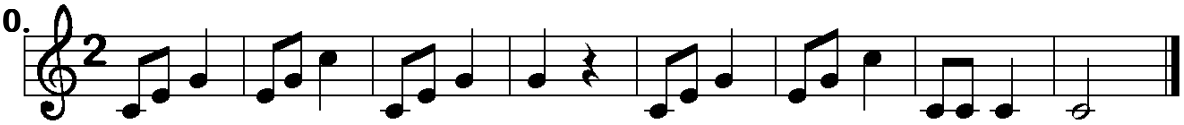

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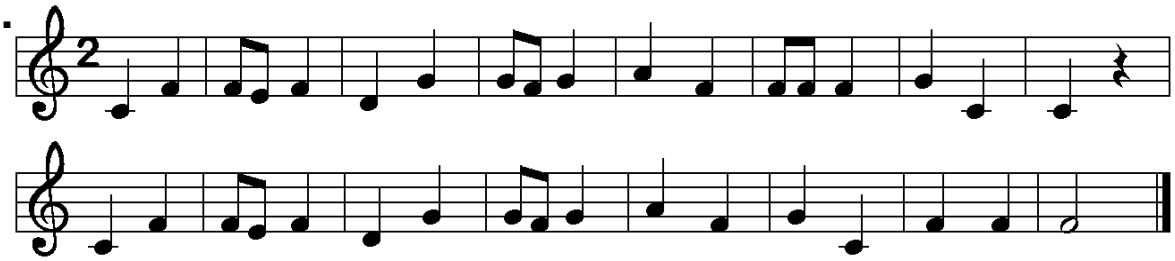

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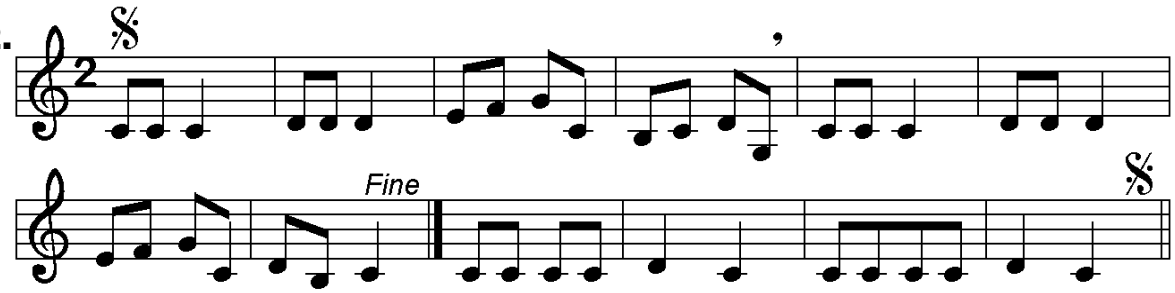

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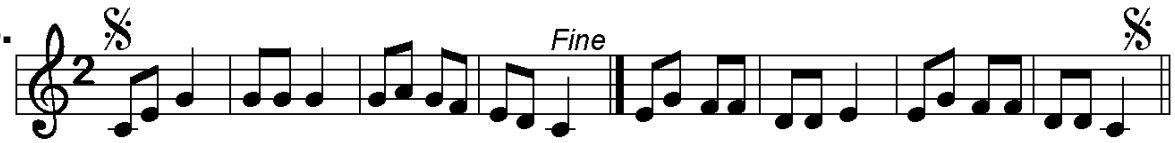

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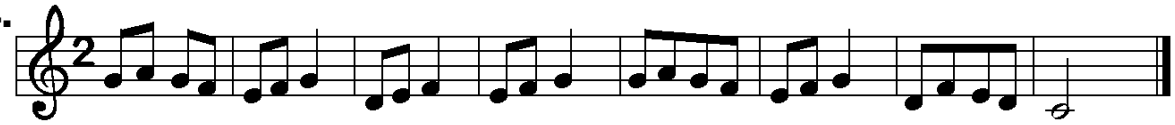

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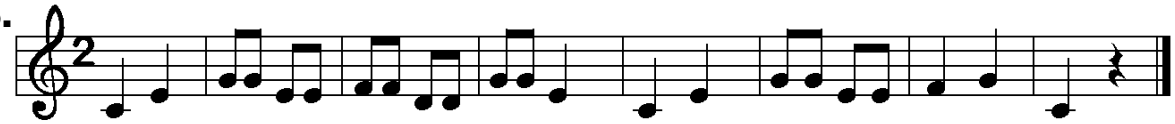

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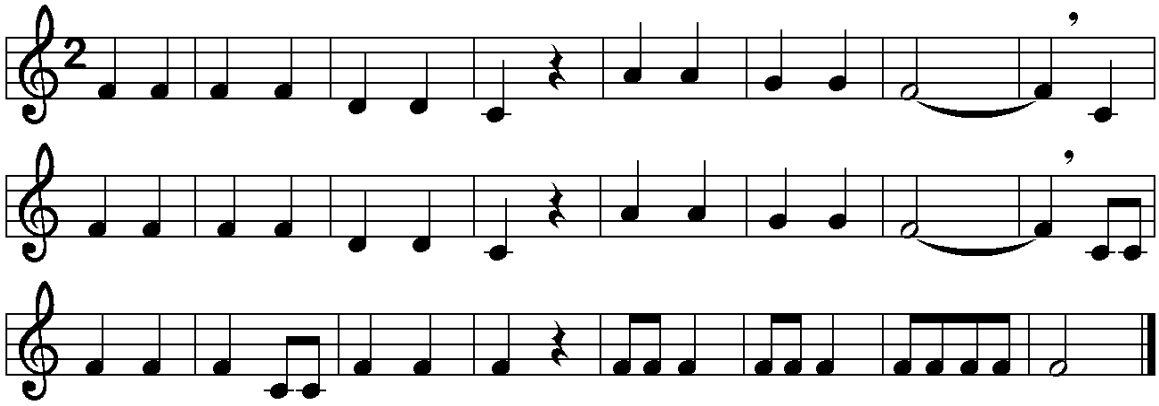

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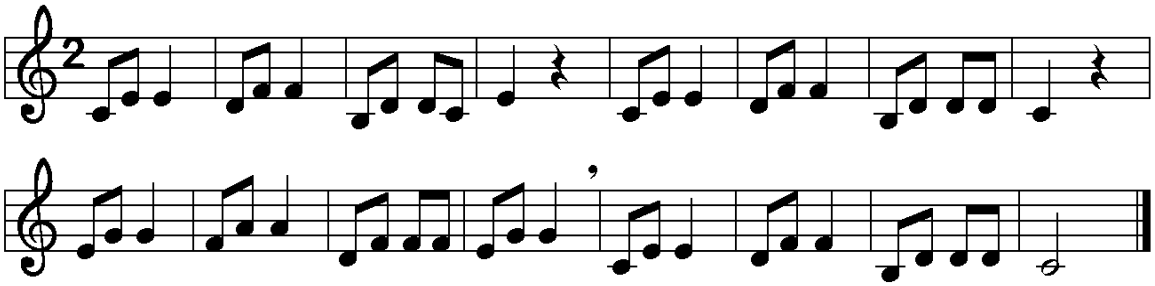

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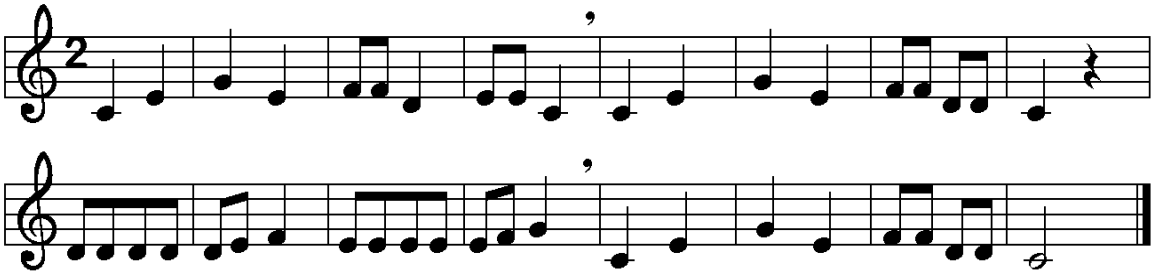

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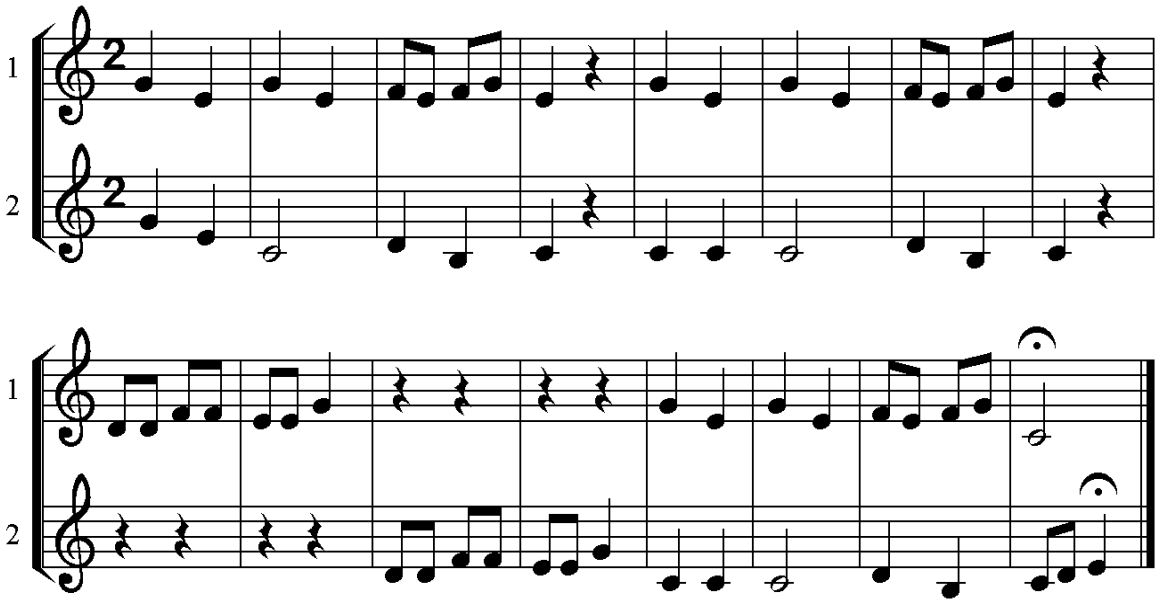

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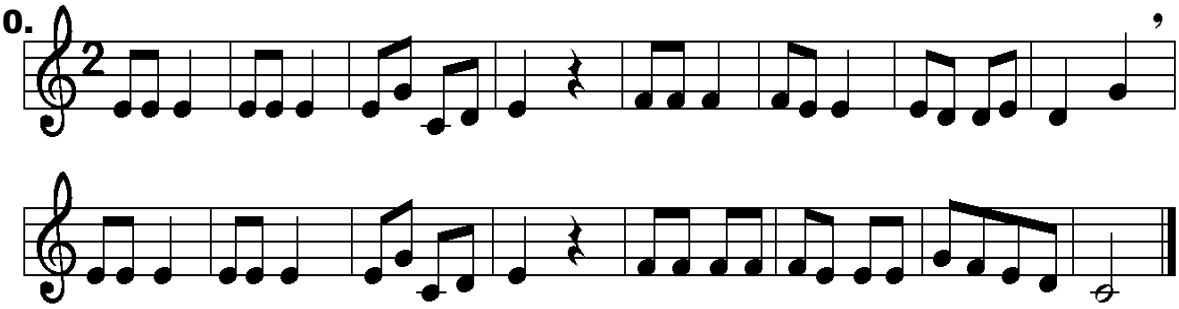

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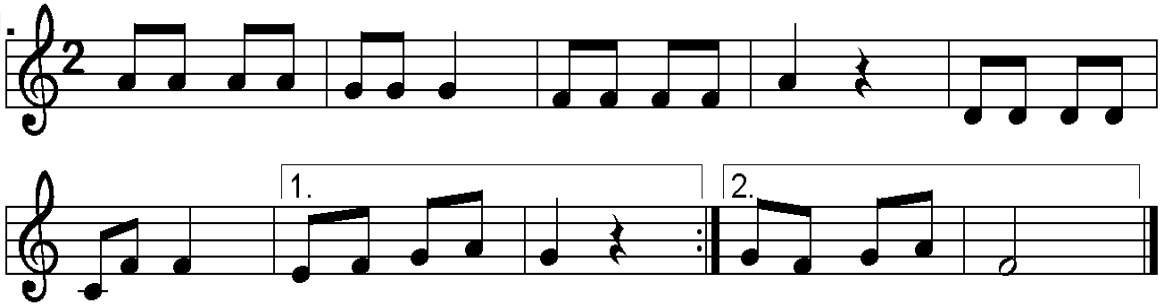

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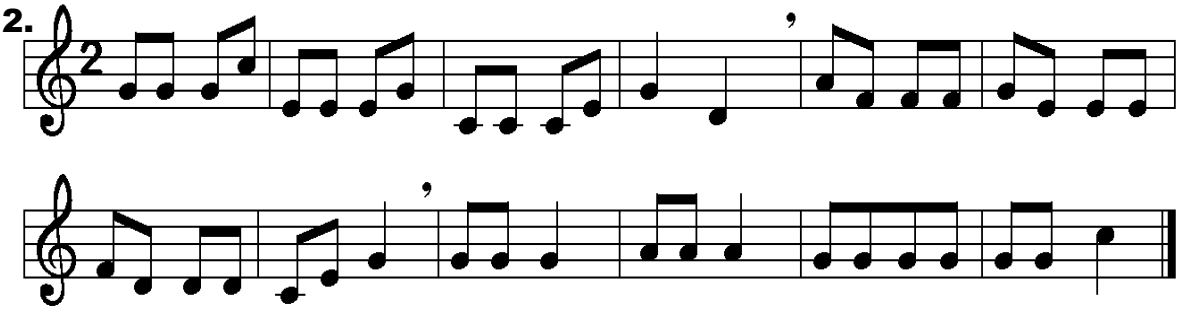

Rappel

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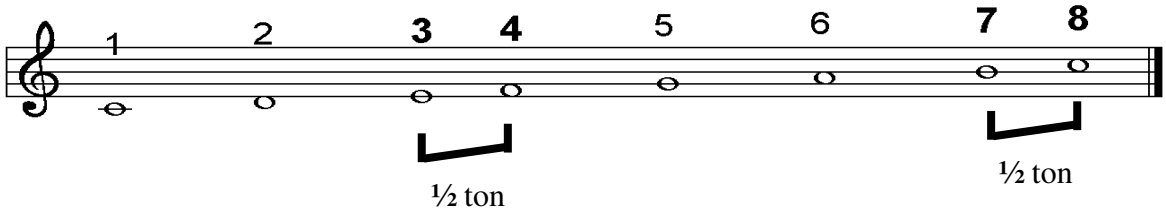

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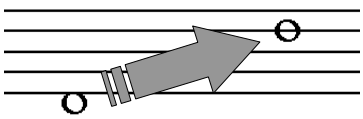

RÉ à l'octave supérieure

RÉ

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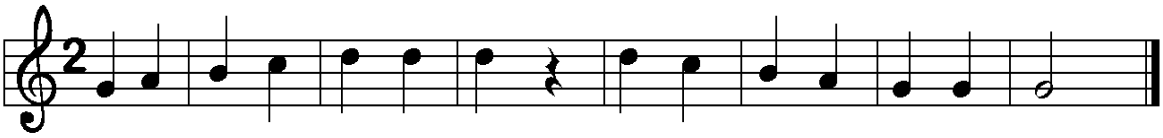

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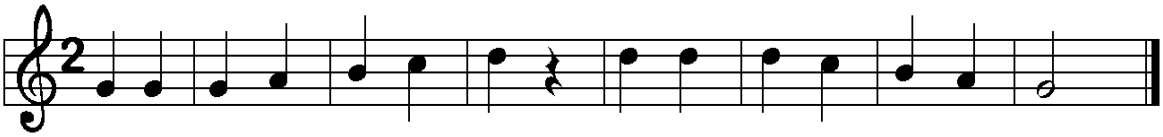

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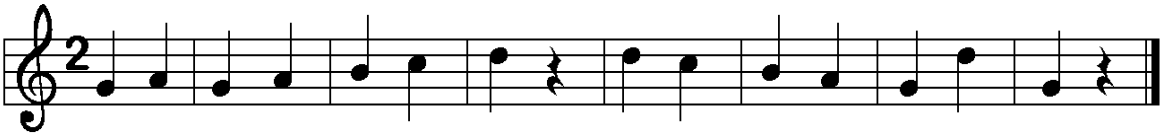

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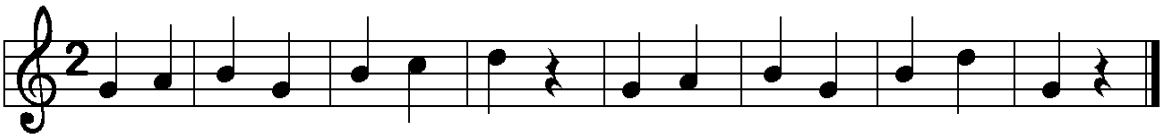

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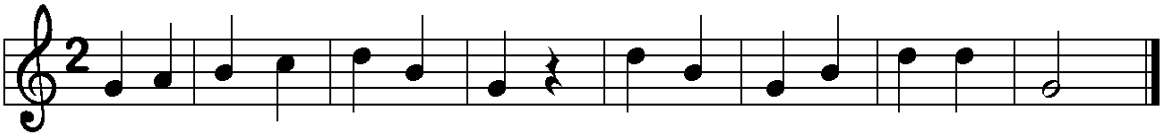

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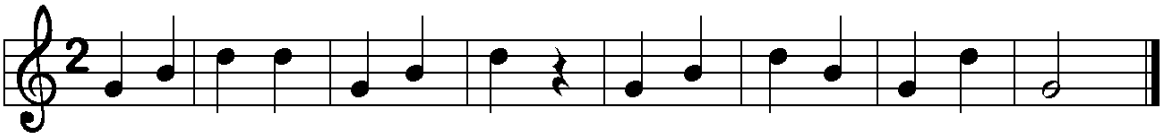

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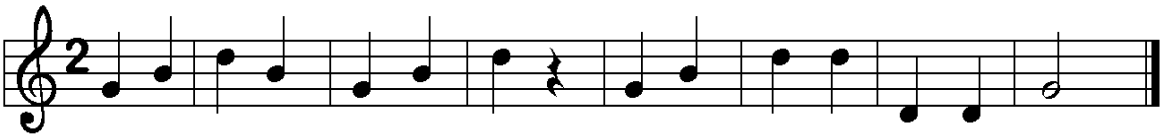

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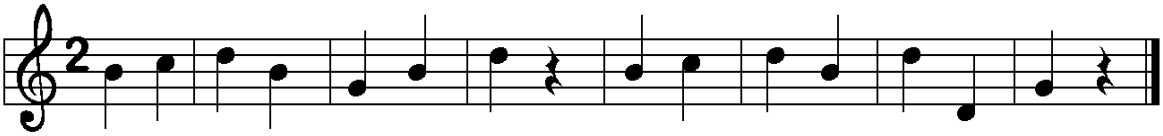

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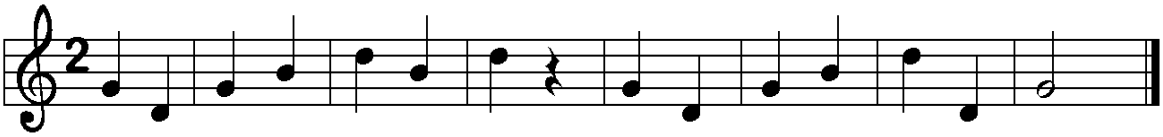

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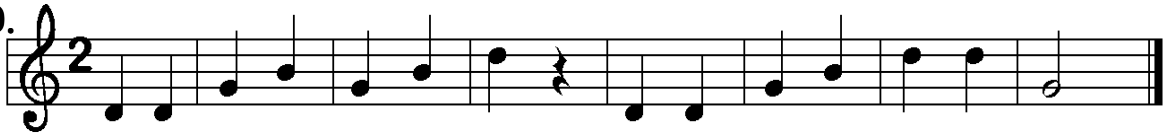

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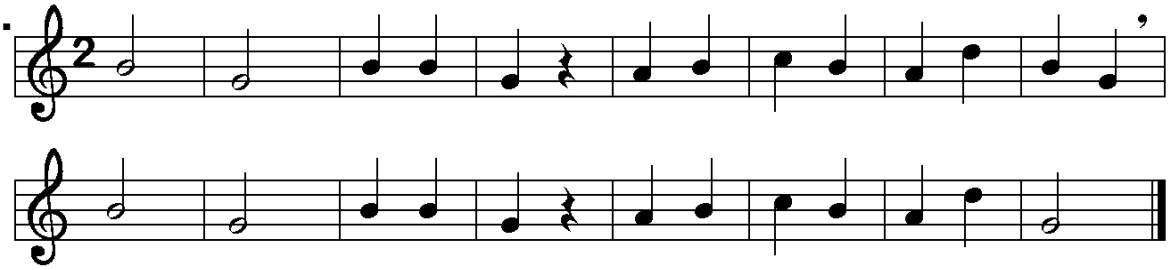

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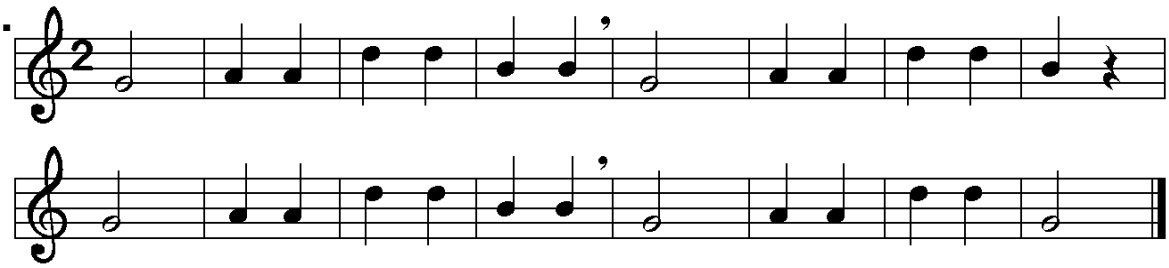

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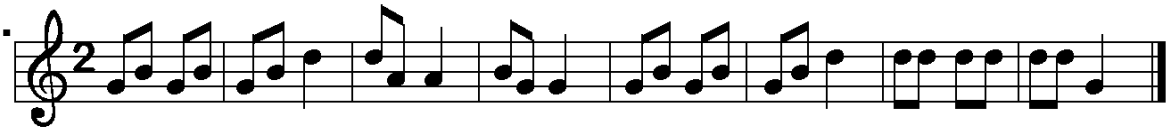

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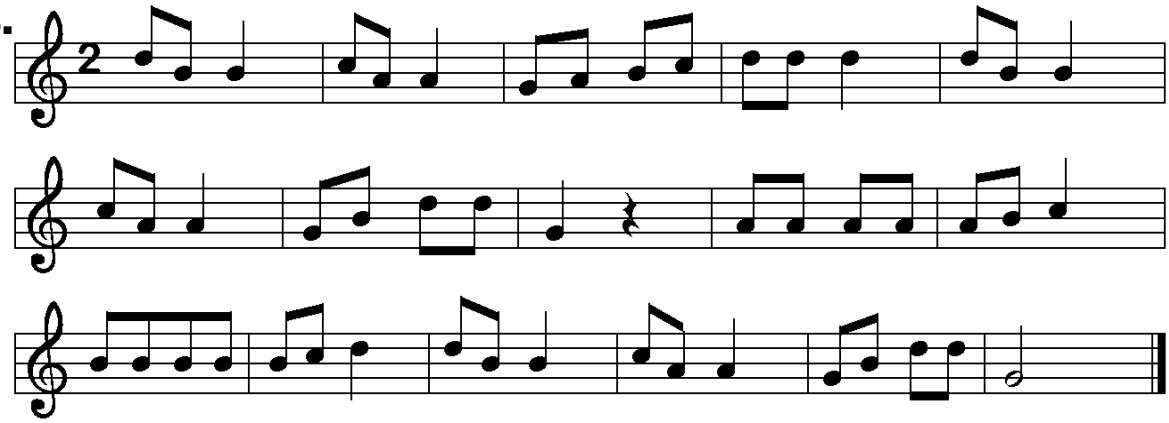

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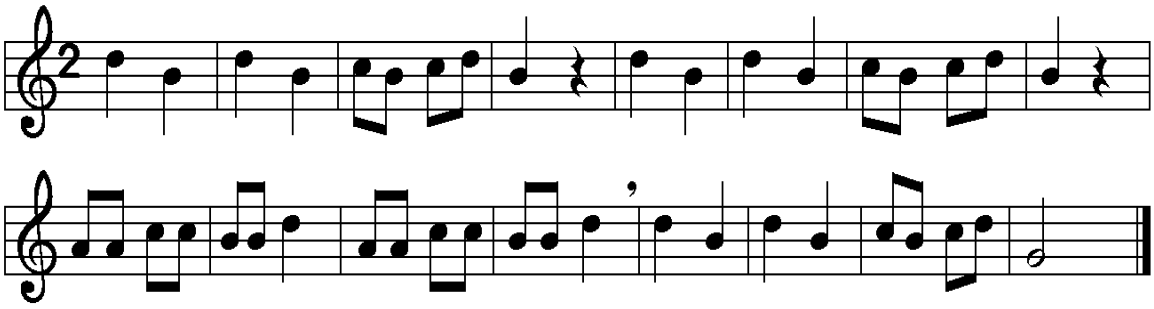

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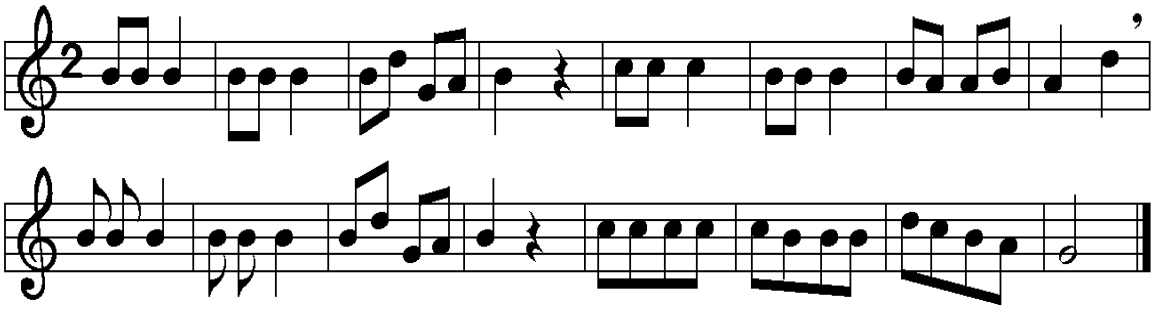

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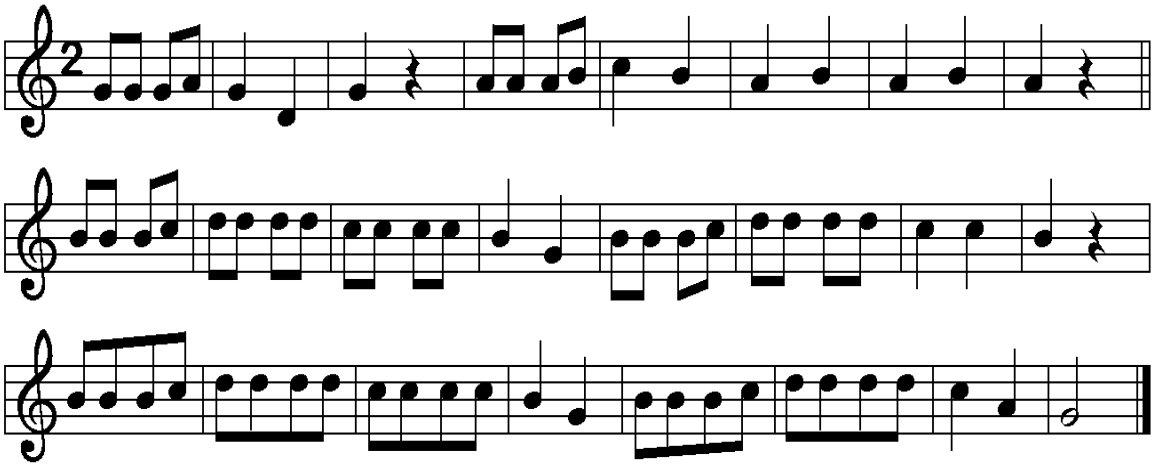

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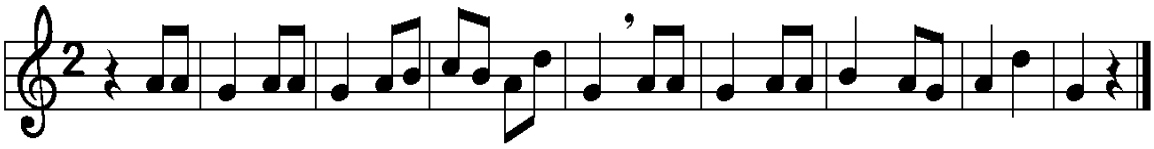

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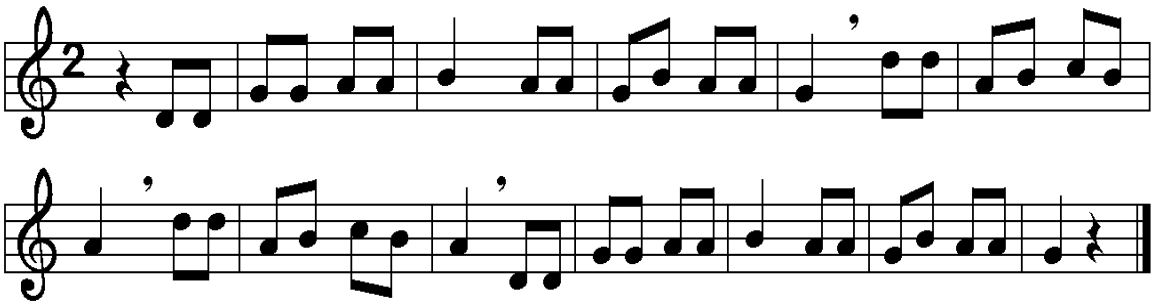

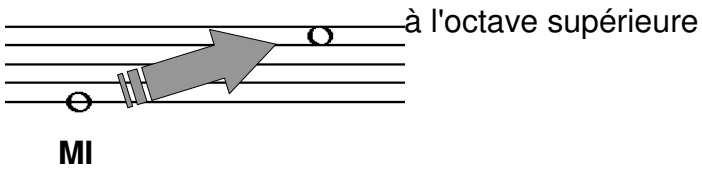

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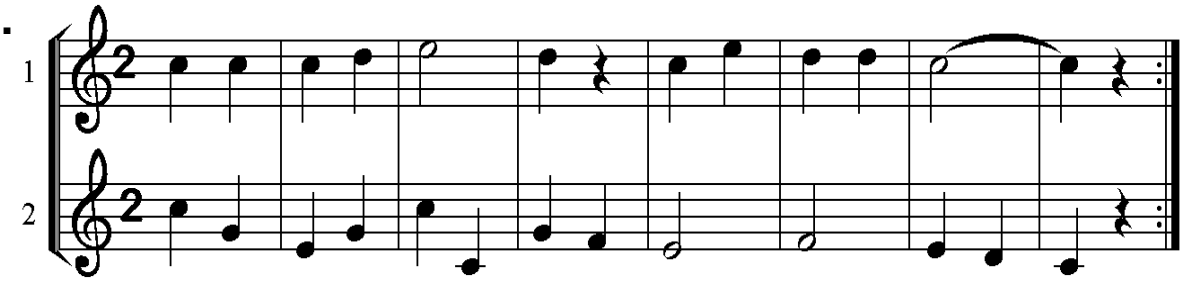

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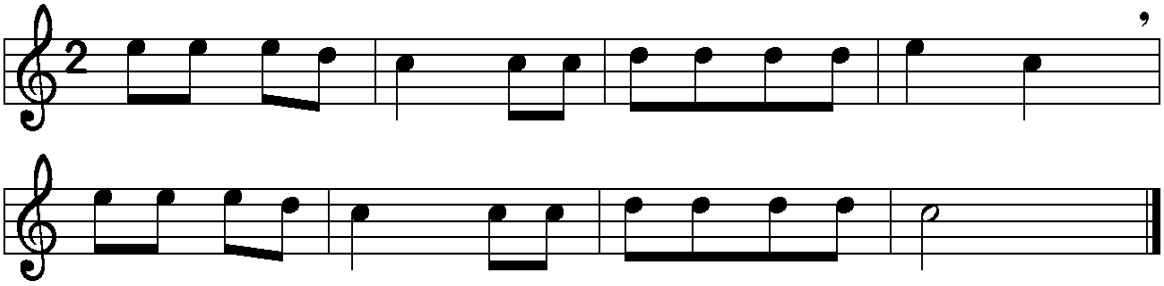

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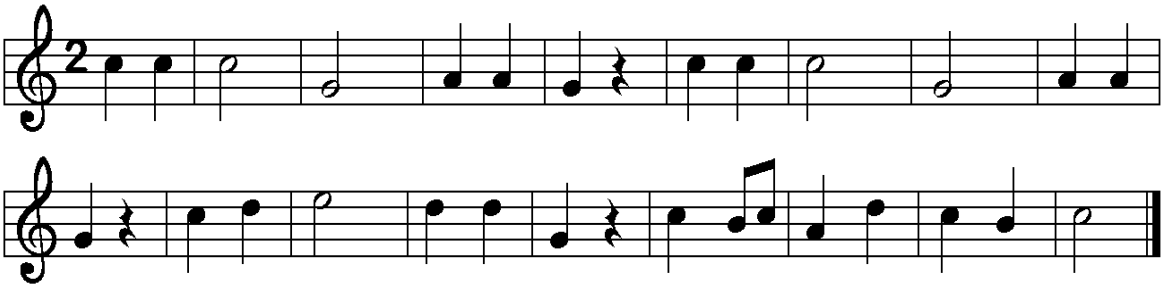

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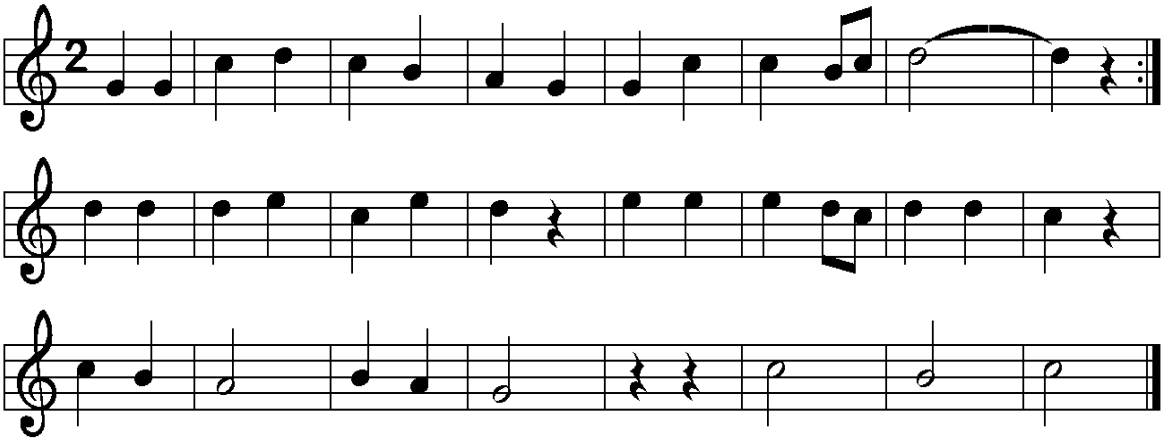

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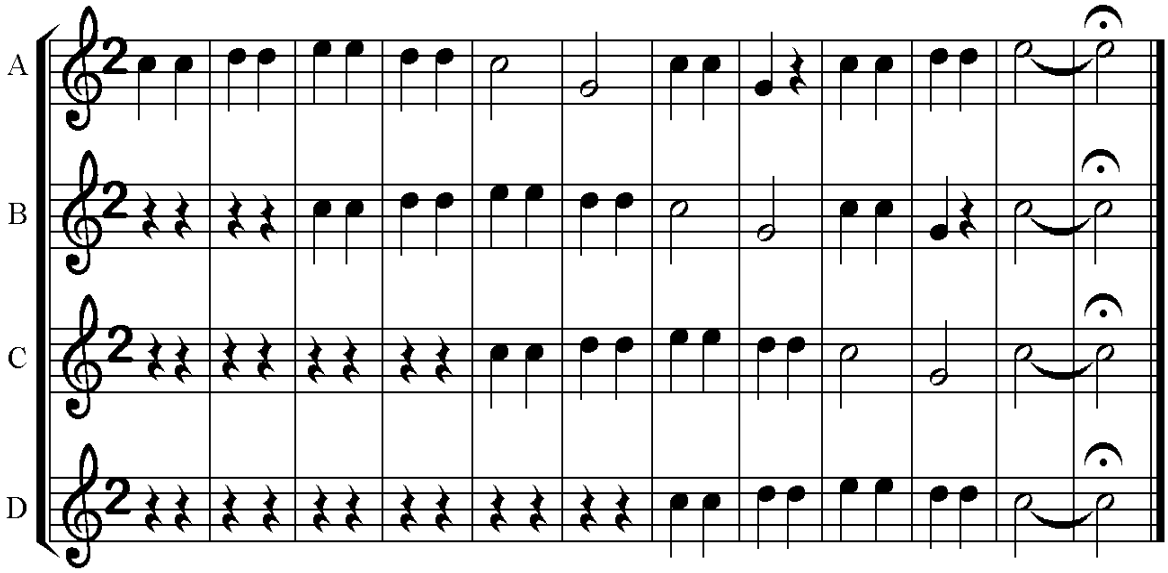

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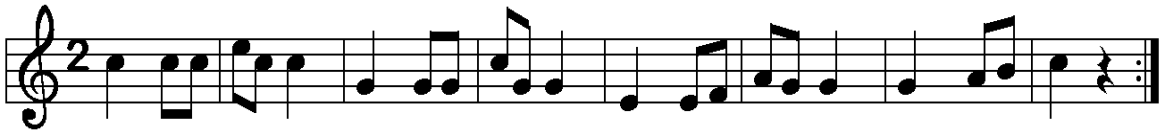

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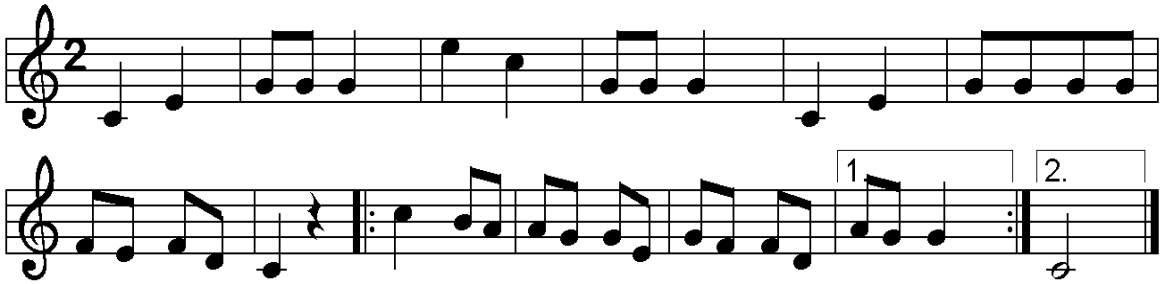

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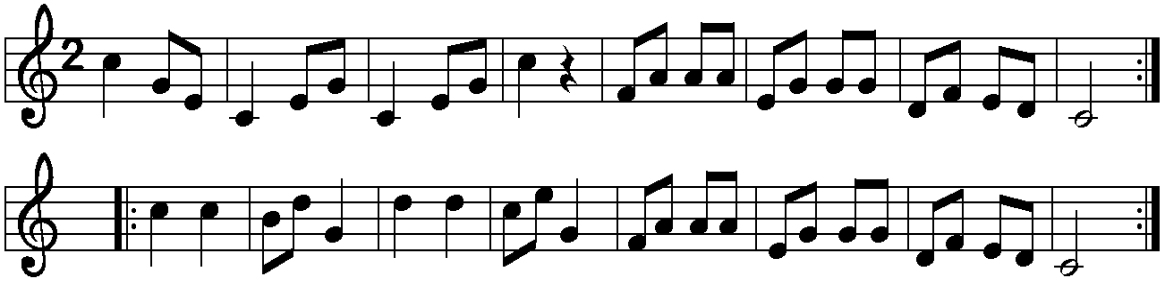

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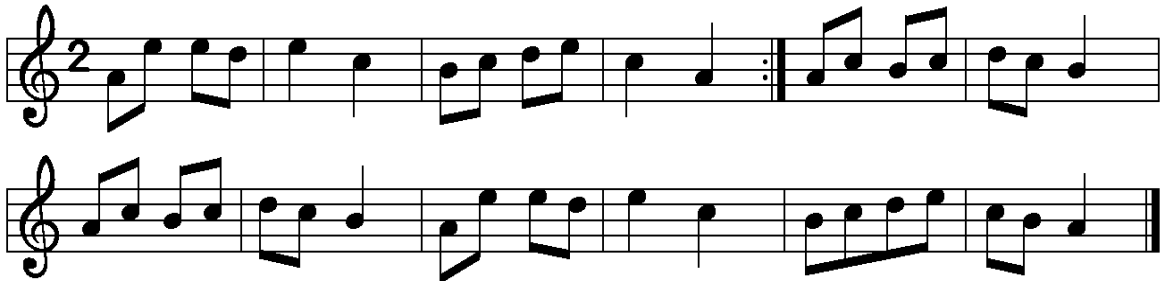

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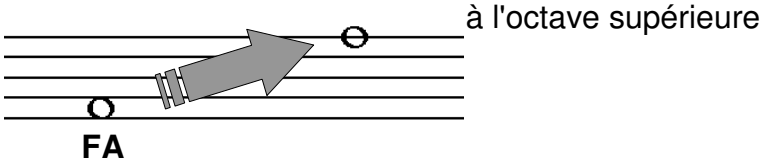

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CHANSONS

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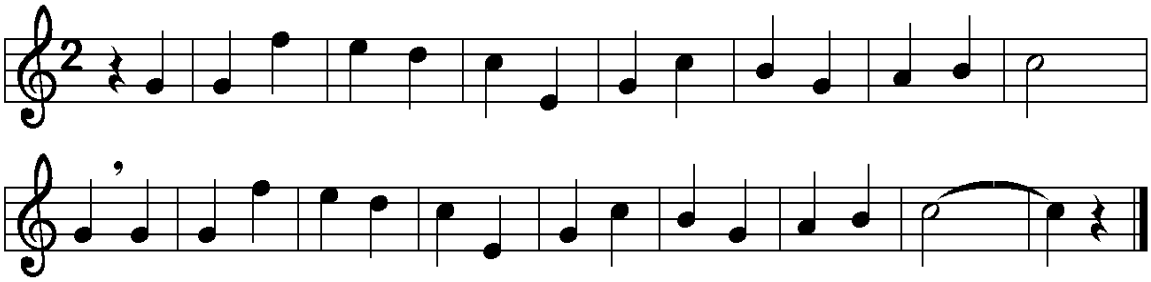

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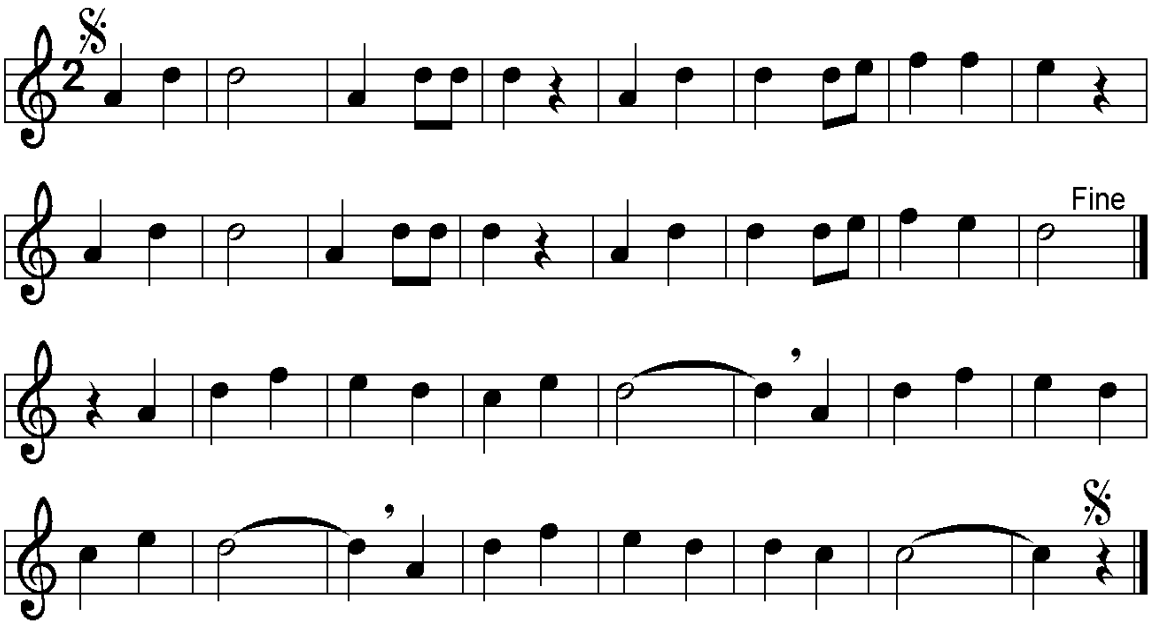

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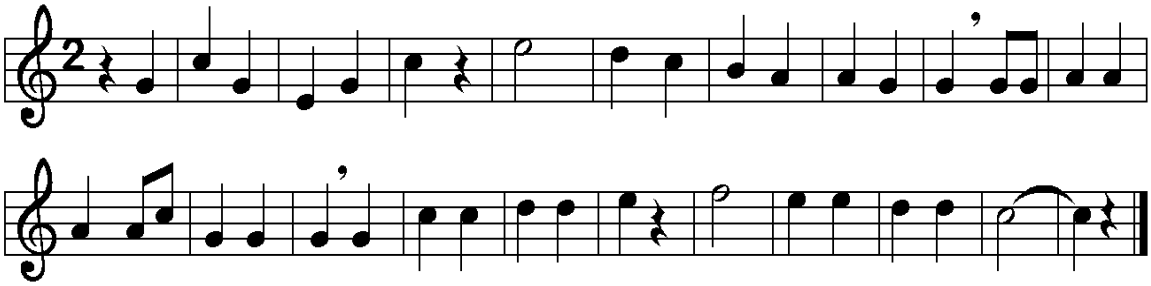

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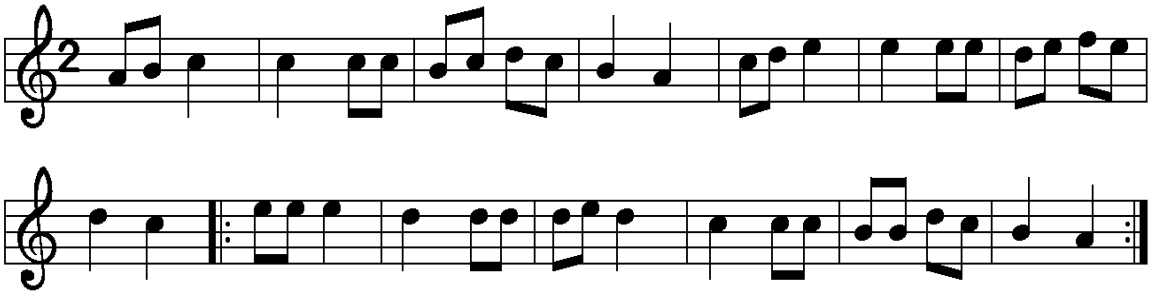
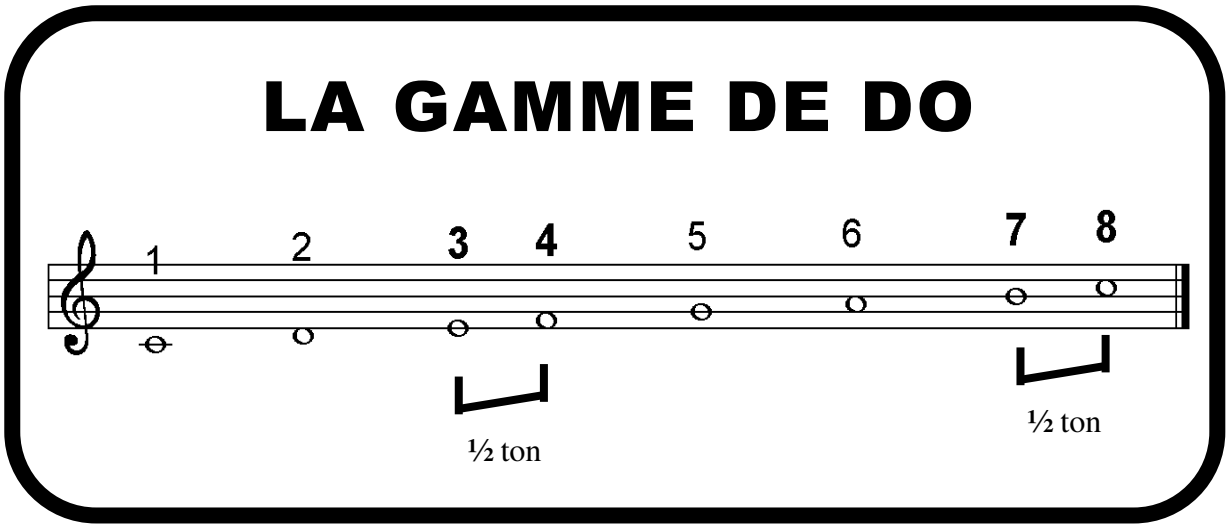


Rappel

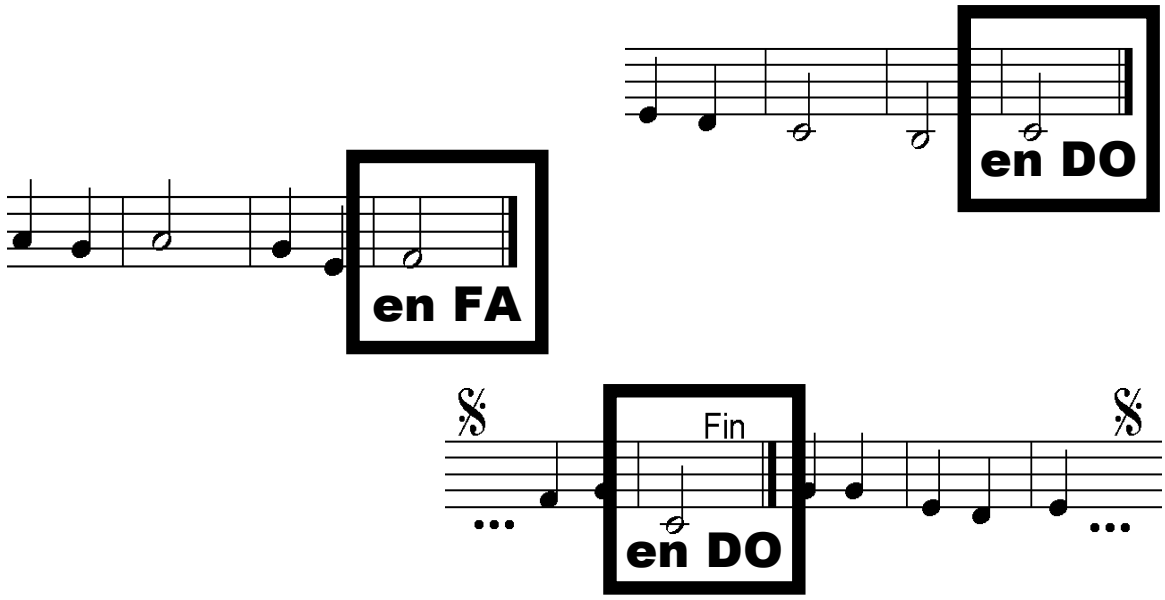


LA TONALITÉ

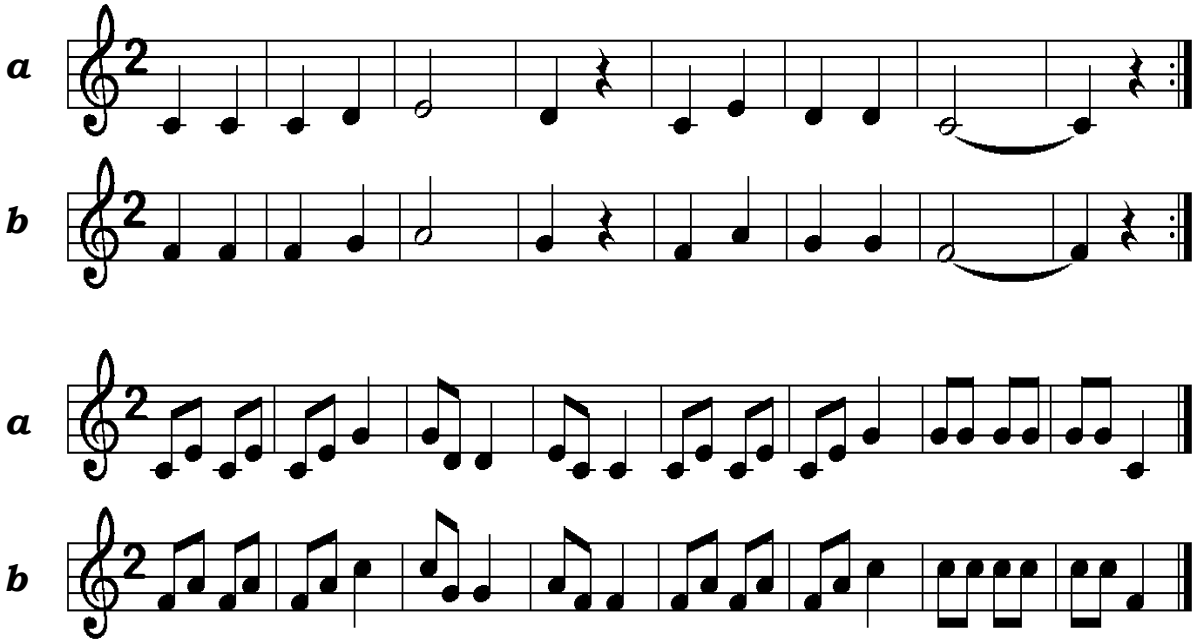
(LE TON, LA GAMME)

d'un morceau :

voir DERNIÈRE NOTE :

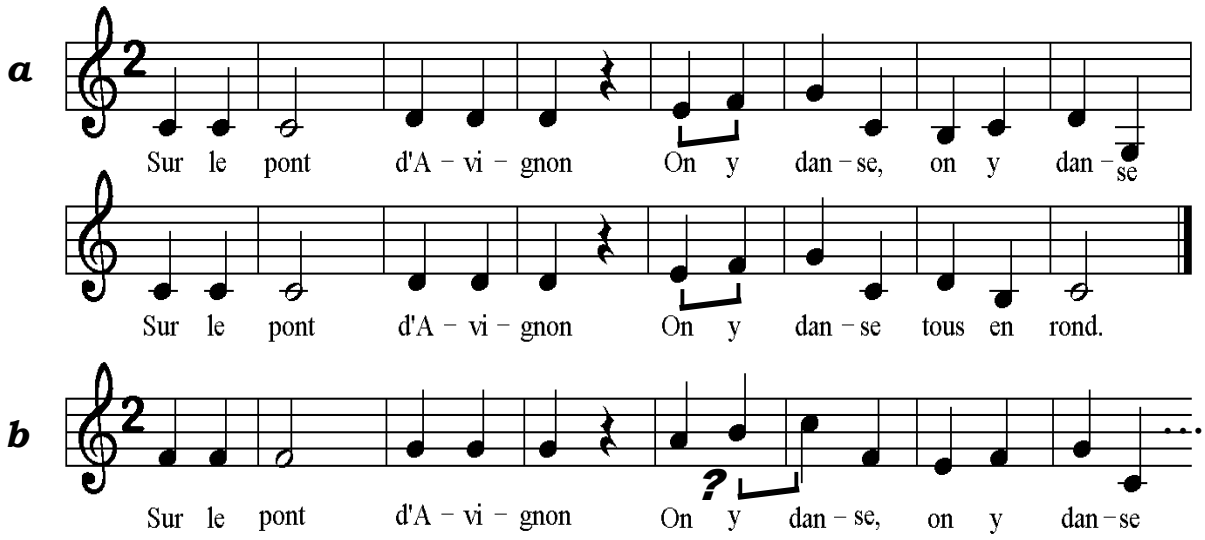


TRANSPOSITIONS : de DO en FA



Rappel : **MI-FA : $\frac{1}{2}$ ton** **SI-DO : $\frac{1}{2}$ ton**

à La transposition de DO en FA ne s'effectue pas toujours aussi facilement ! Exemple :

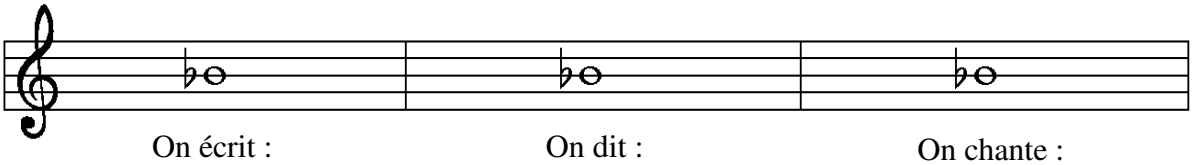


1) On chante (sans accompagnement) en DO, puis en FA ;
2) Le professeur joue au piano (touches blanches), en DO, puis en Fa...
Il y a une « faute » !

Explication : En DO, il y a un demi-ton entre les mots ***"on_y"*** ;
en FA, un demi-ton se trouve entre les mots ***"y_danse"***.
On peut corriger cela en jouant <u>une note intermédiaire</u>, **entre La et Si :**

la note SI bémol

On voit que cette note SI BÉMOL, plus basse que le SI naturel,
rétablit le demi-ton nécessaire entre les mots ***"on y"***.

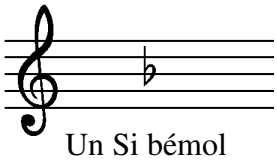


On écrit :
bémol Si

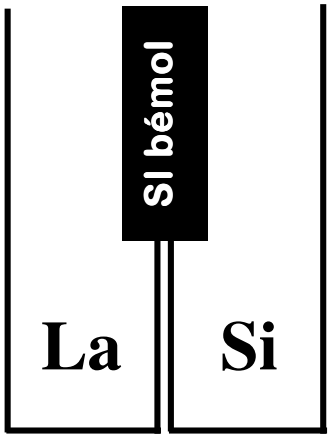
On dit :
Si bémol

On chante :
SI
(un demi-ton plus bas que
la note naturelle)

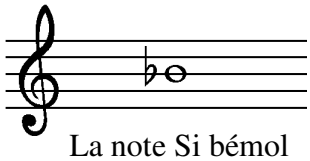
Un bémol : ♭



Un Si bémol

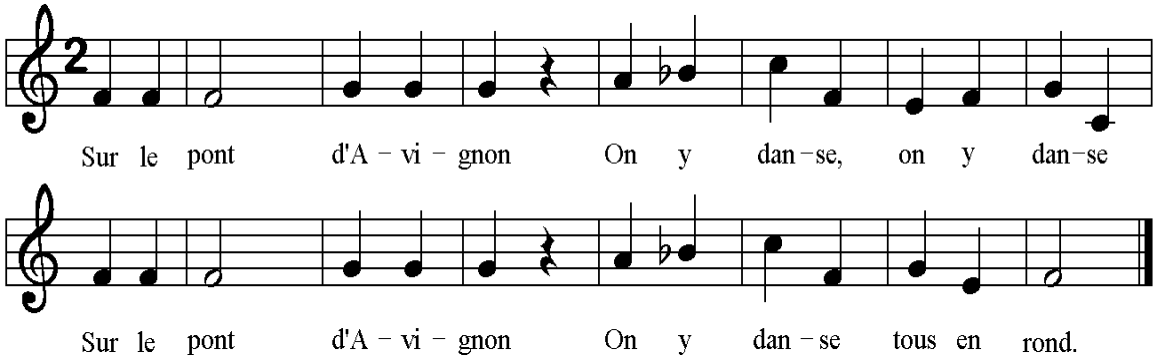


Le **bémol** indique une note
se trouvant un demi-ton
plus **bas** que la note
naturelle.



La note Si bémol

Voici la mélodie corrigée :



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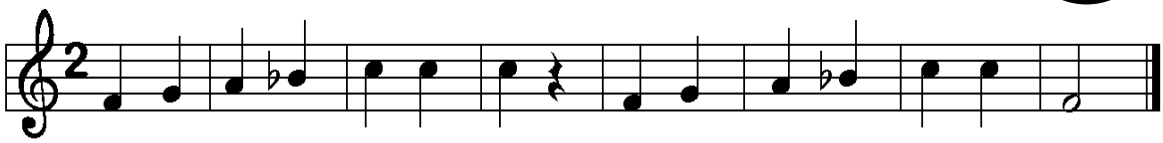

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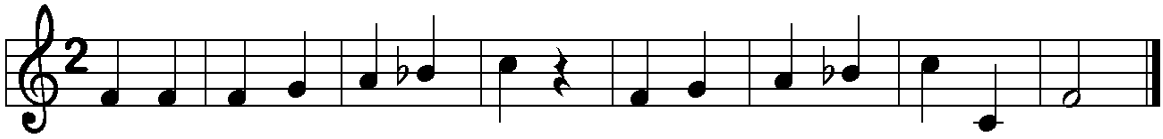

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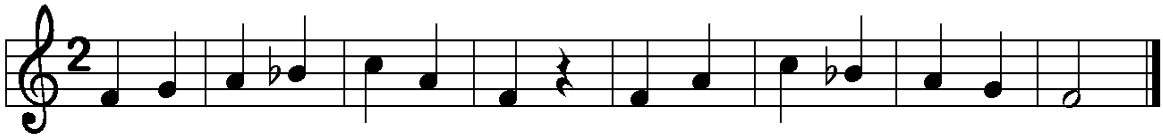

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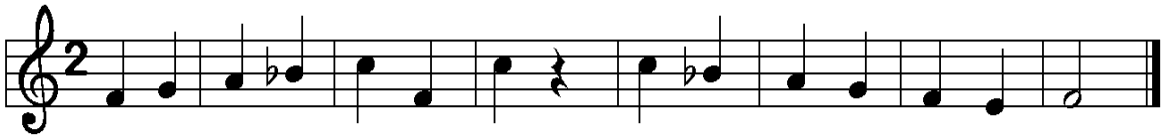

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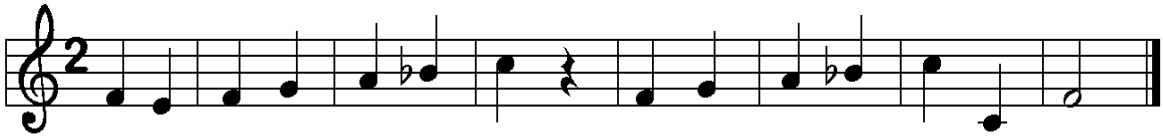

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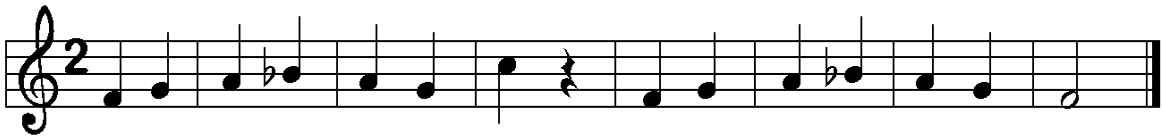

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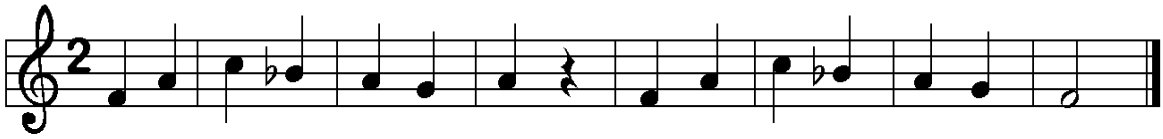

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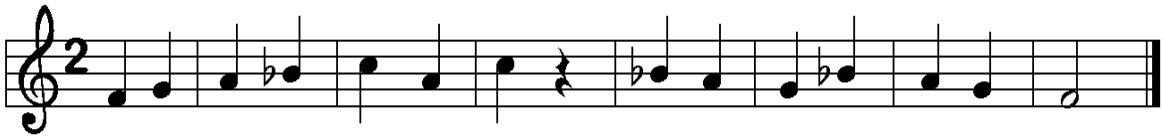

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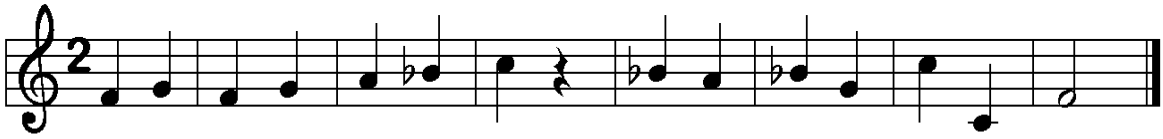

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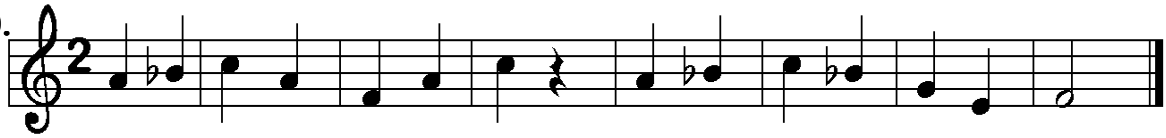

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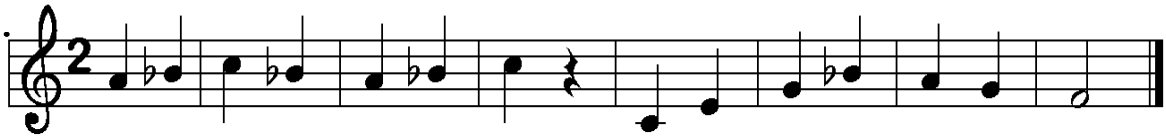

CHANSONS

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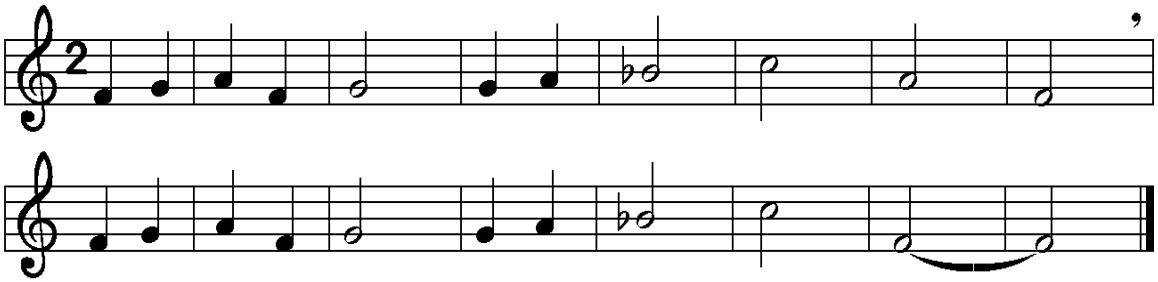

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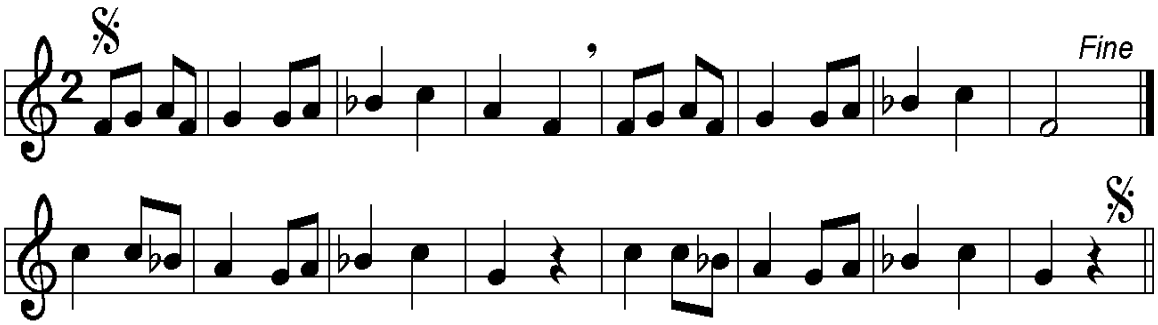

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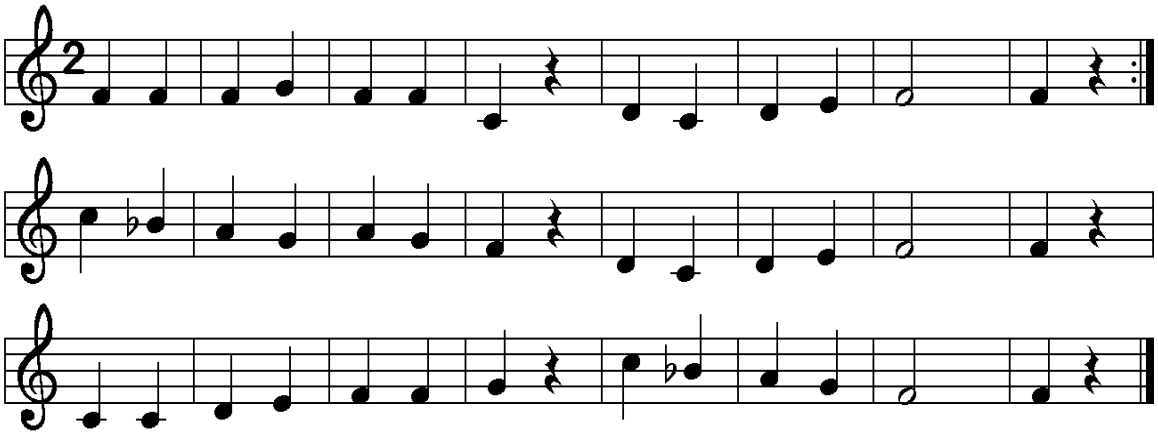

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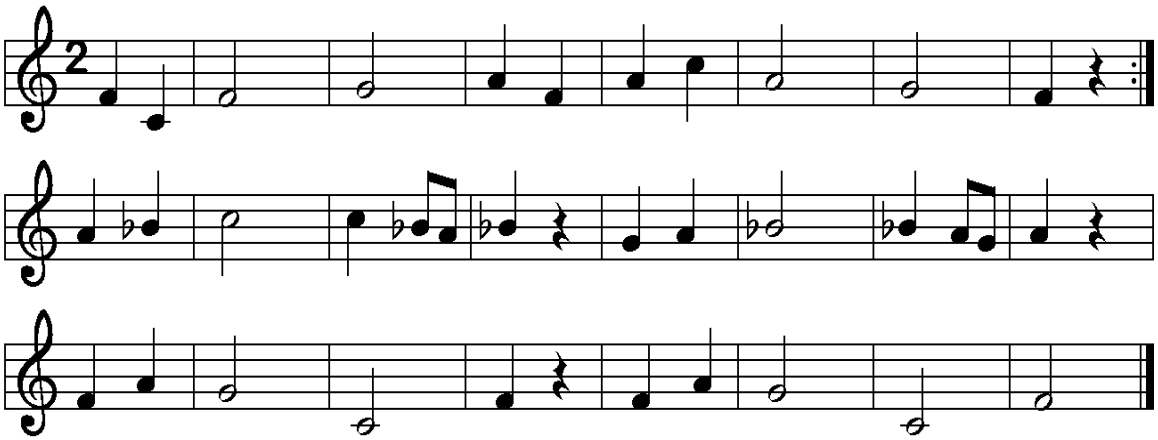

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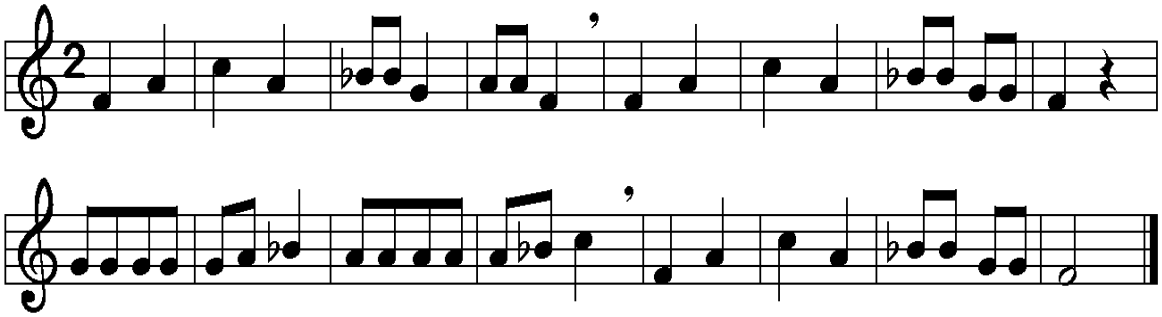

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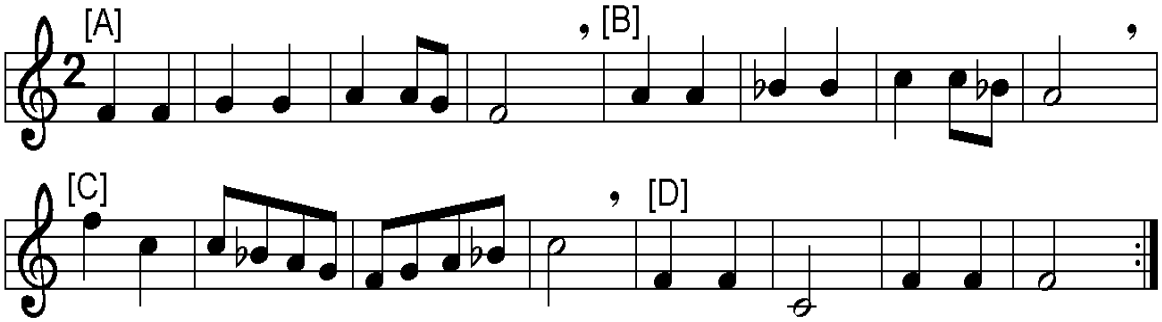

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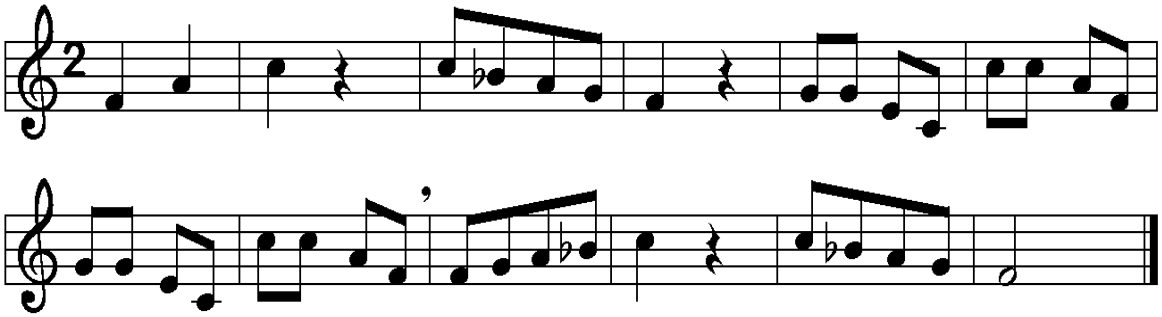

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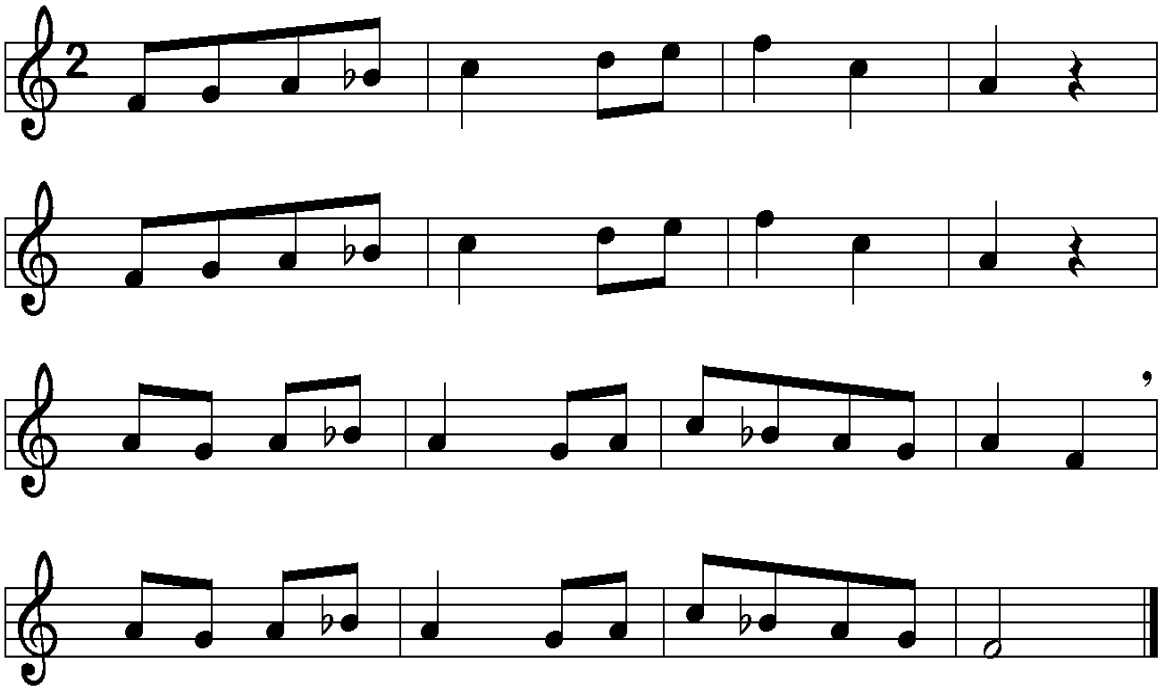
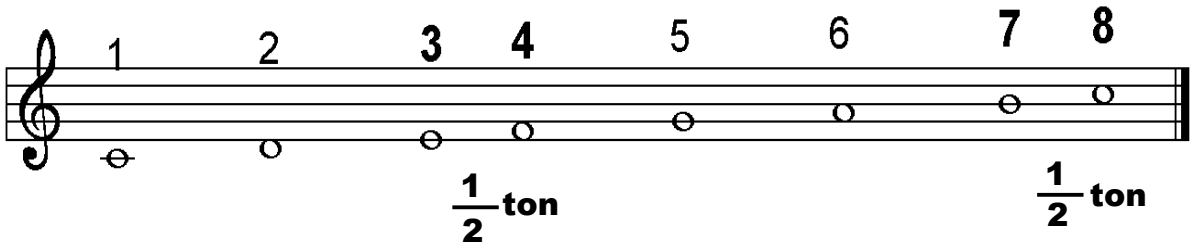
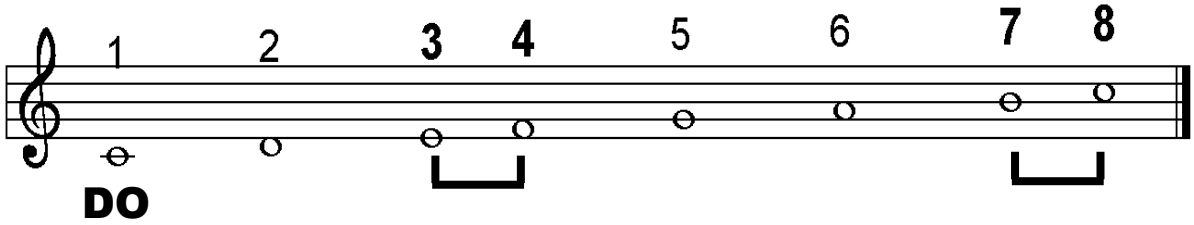


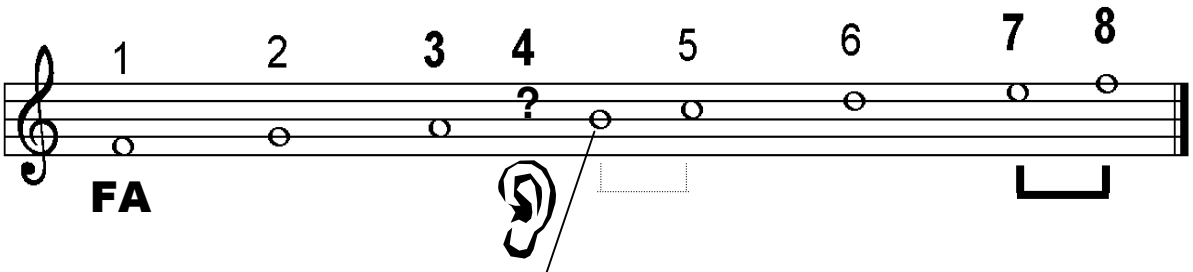
La gamme de DO

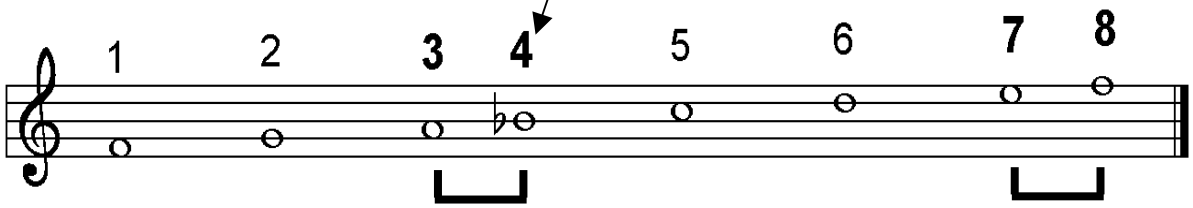


Rappel :	MI-FA : $\frac{1}{2}$ ton	SI-DO : $\frac{1}{2}$ ton

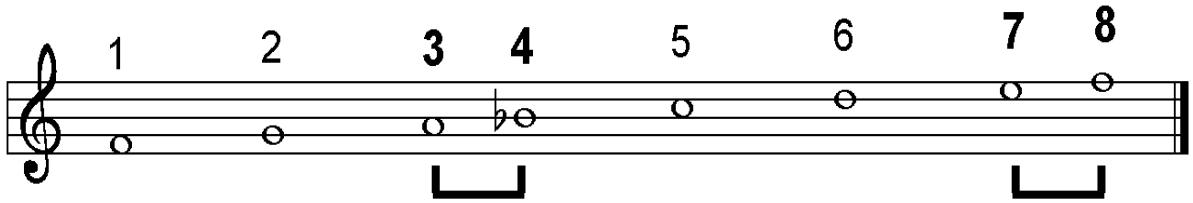
...*de la gamme de* **DO...** *à la gamme de* **FA...**

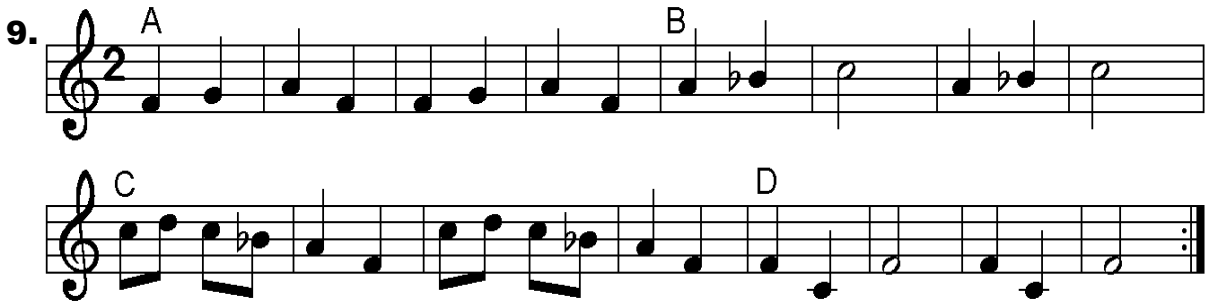




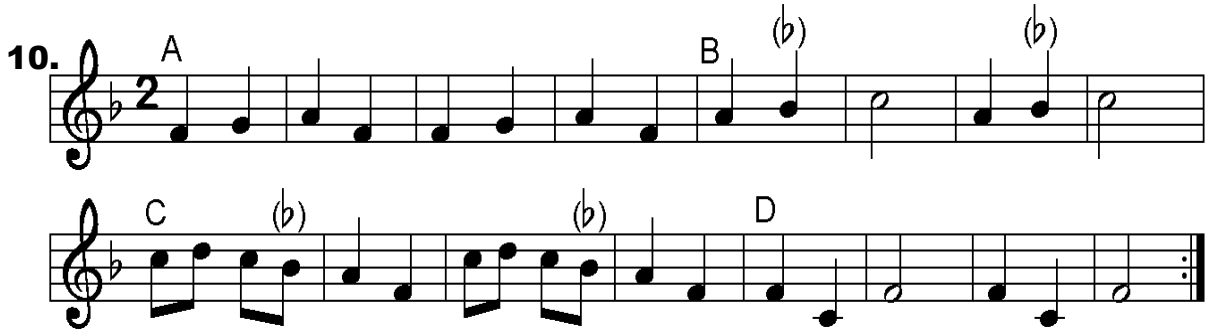


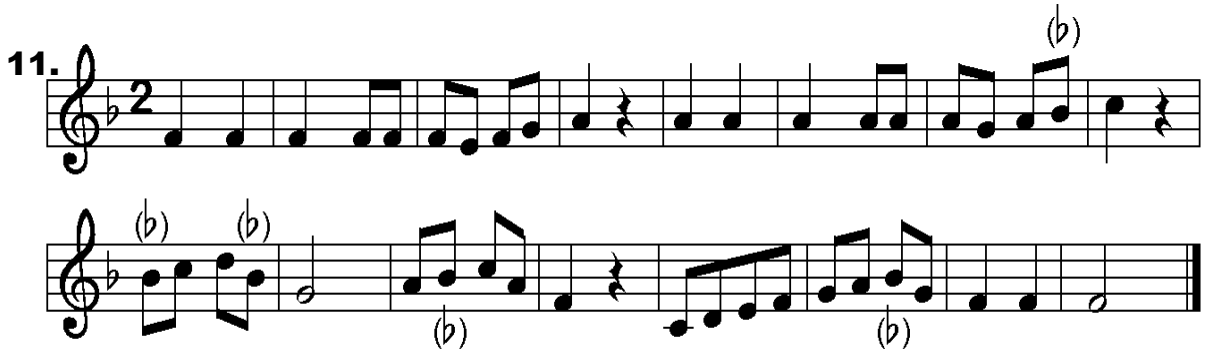
La gamme de FA

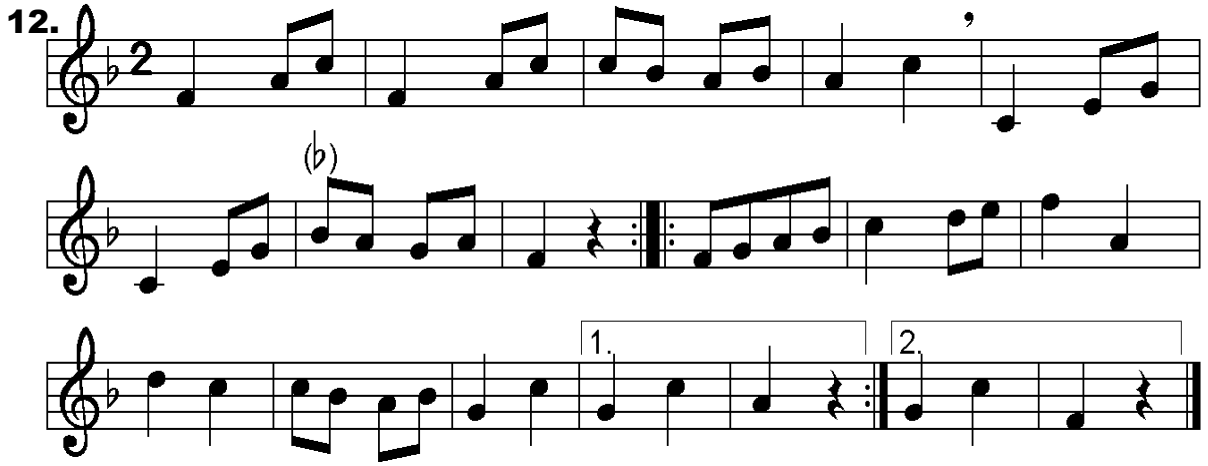




Le SI bémol *"à la clé"*







13.

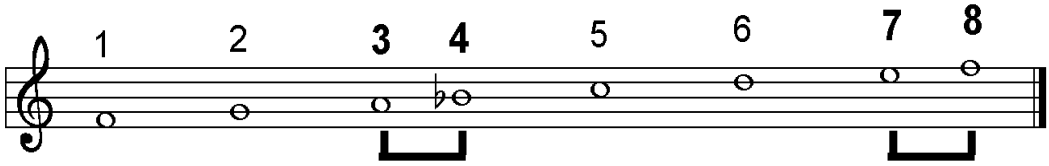
14.

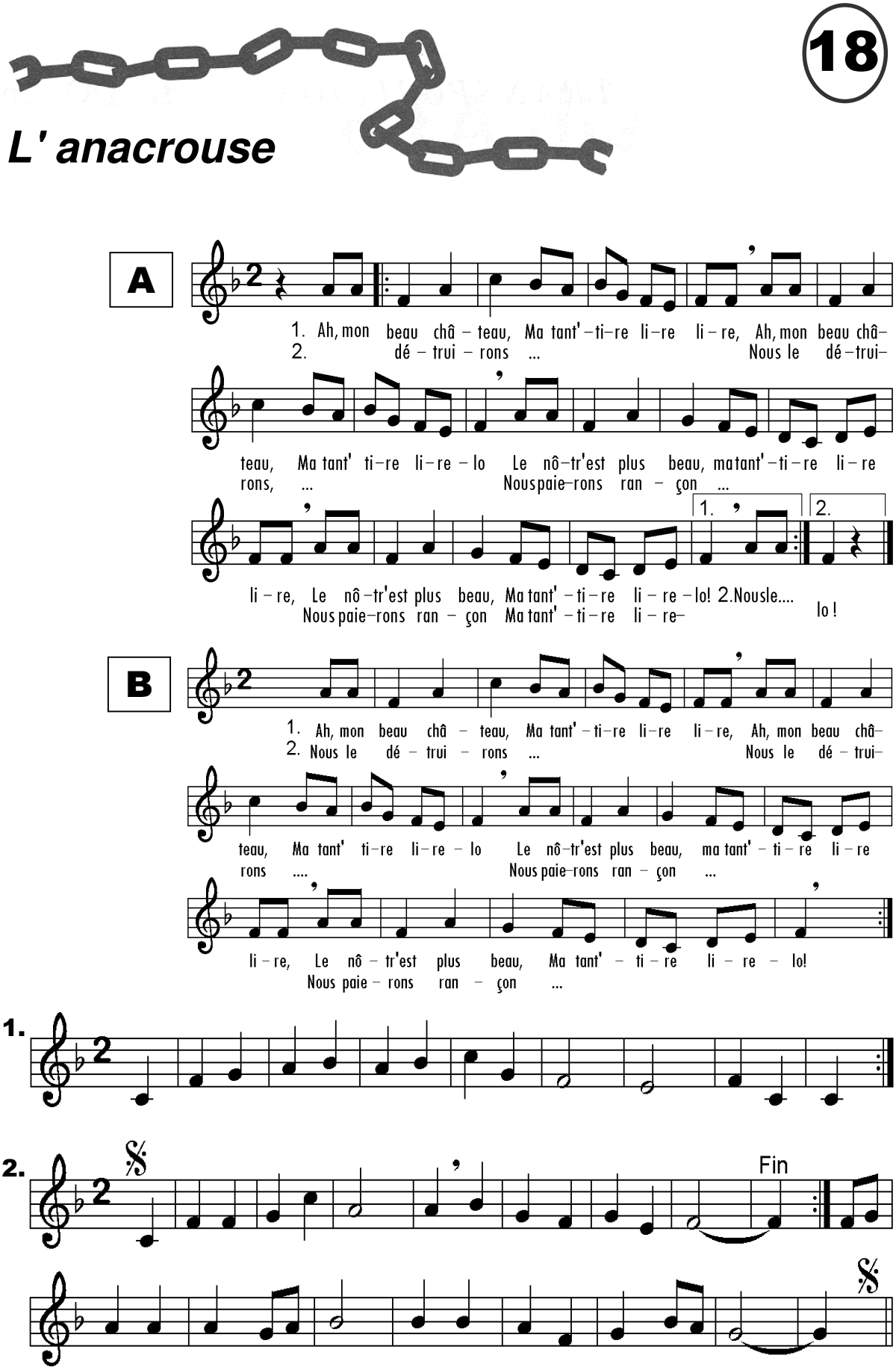
15.

16.

Rappel

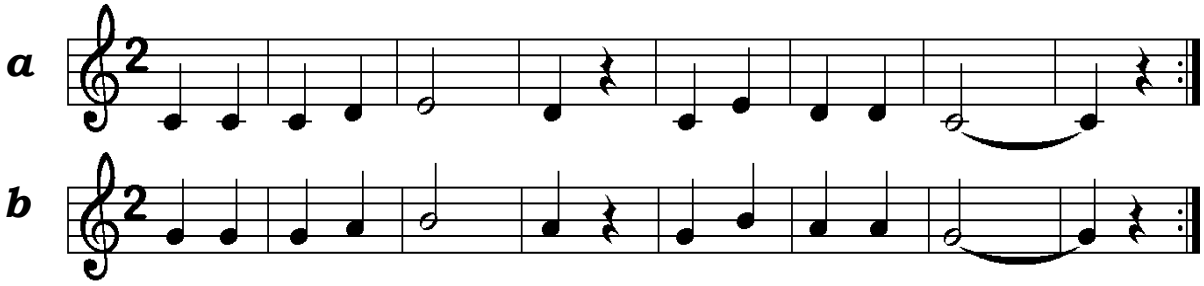
La gamme de FA

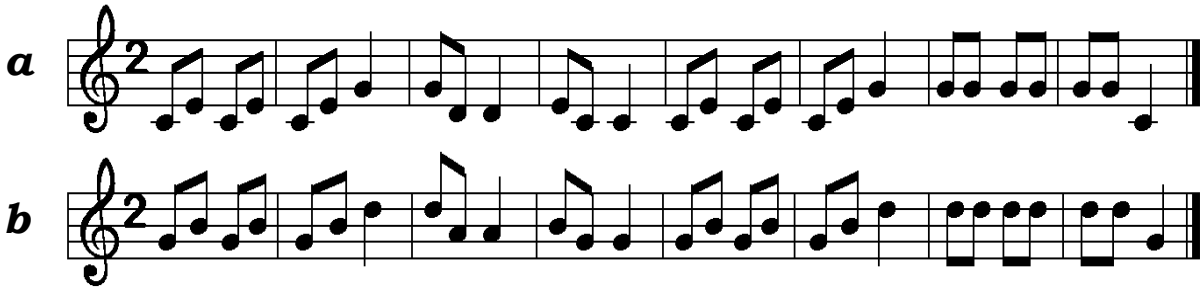



18
L' anacrouse
A
1. Ah, mon beau châ – teau, Ma tant' – ti – re li – re li – re, Ah, mon beau châ–
2. dé – trui – rons ... Nous le dé – trui–
teau, Ma tant' ti – re li – re – lo Le nô – tr'est plus beau, ma tant' – ti – re li – re
rons, ... Nous paie – rons ran – çon ...
li – re, Le nô – tr'est plus beau, Ma tant' – ti – re li – re – lo! 2.Nous le....
Nous paie – rons ran – çon Ma tant' – ti – re li – re– lo !
B
1. Ah, mon beau châ – teau, Ma tant' – ti – re li – re li – re, Ah, mon beau châ–
2. Nous le dé – trui – rons ... Nous le dé – trui–
teau, Ma tant' ti – re li – re – lo Le nô – tr'est plus beau, ma tant' – ti – re li – re
rons .... Nous paie – rons ran – çon ...
li – re, Le nô – tr'est plus beau, Ma tant' – ti – re li – re – lo!
Nous paie – rons ran – çon ...
1.
2.
Fin

19

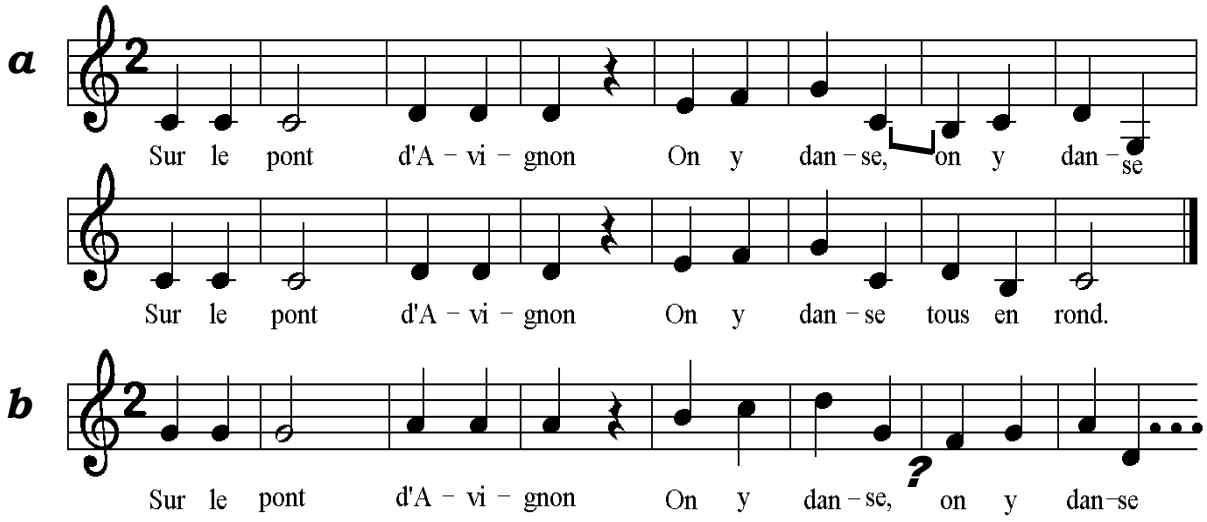
TRANSPOSITIONS : de DO en SOL





Rappel : **MI-FA : $\frac{1}{2}$ ton** **SI-DO : $\frac{1}{2}$ ton**

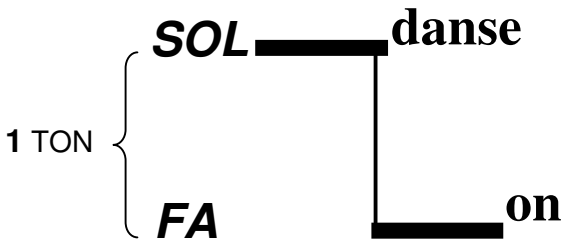
La transposition de DO en SOL ne s'effectue pas toujours aussi facilement ! Exemple :

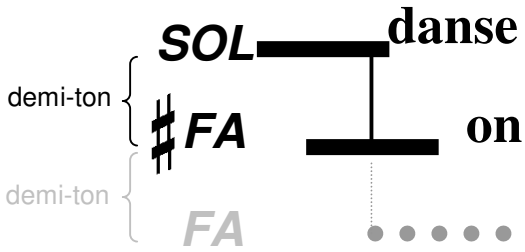


1) On chante (sans accompagnement) en DO, puis en SOL ;
2) Le professeur joue au piano (touches blanches), en DO, puis en SOL...
Il y a une « faute » !

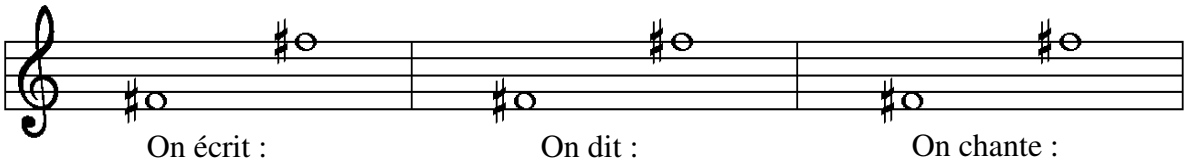
Explication : En DO, il y a un demi-ton entre les mots ***"danse_on"*** ;
en SOL, il y a **UN** ton entre les mots ***"danse_on"***.
On peut corriger cela en jouant <u>une note intermédiaire</u>, **entre Fa et SOL :**

la note FA dièse





On voit que cette note FA DIÈSE, plus haute que le FA naturel,
rétablit le demi-ton nécessaire entre les mots ***"danse_on"***.

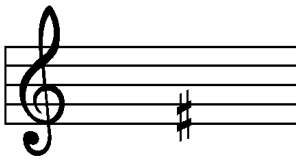


On écrit :
dièse Fa

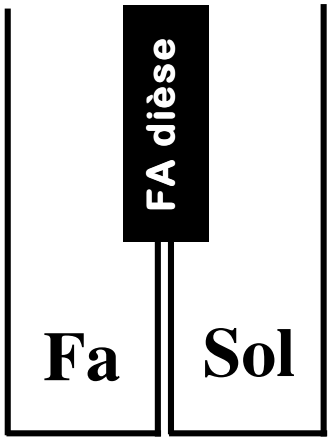
On dit :
Fa dièse

On chante :
FA
(un demi-ton plus haut que
la note naturelle)

Un dièse : ♯

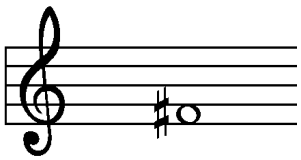


Un Fa dièse



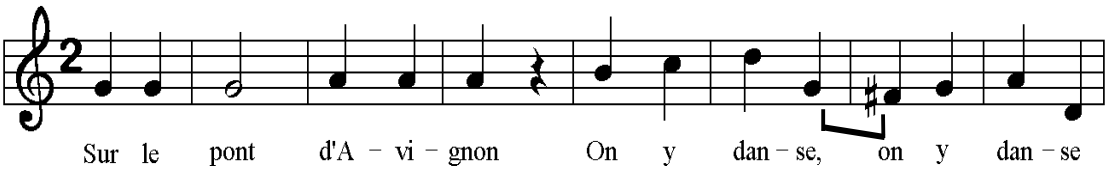
Au piano

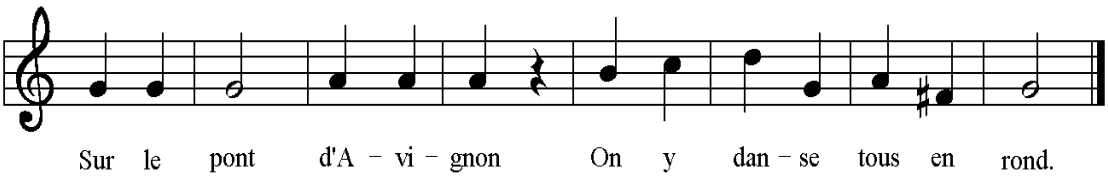
Le **<u>dièse</u>** indique une note se
trouvant un demi-ton
plus **haut** que la note naturelle.



La note Fa dièse

Voici la mélodie corrigée :





19

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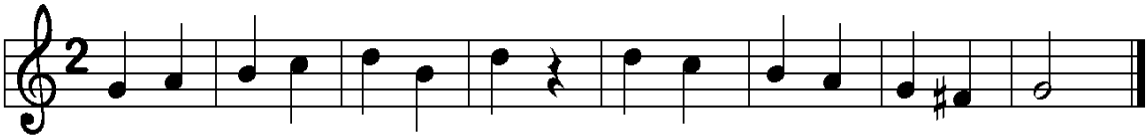

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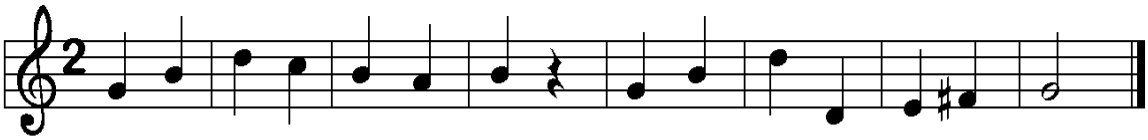

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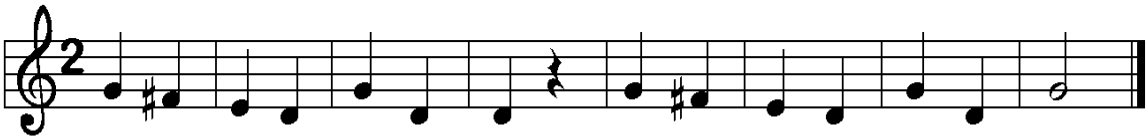

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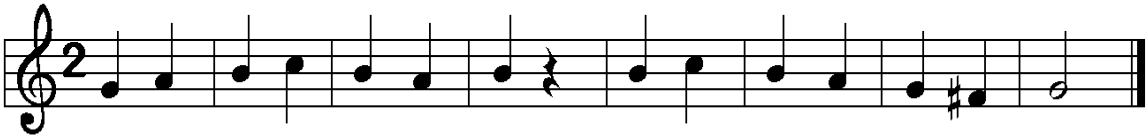

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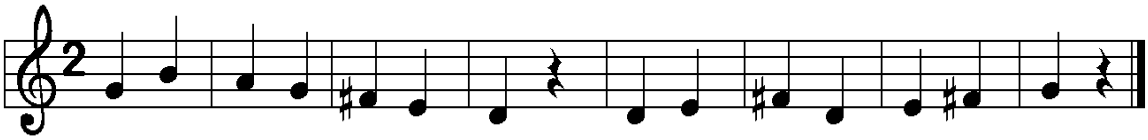

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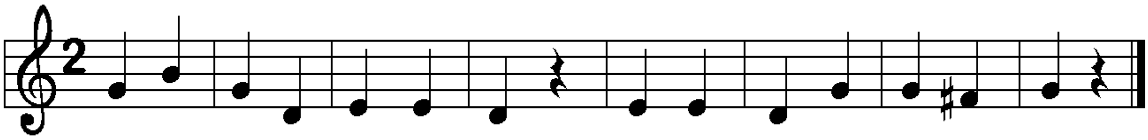

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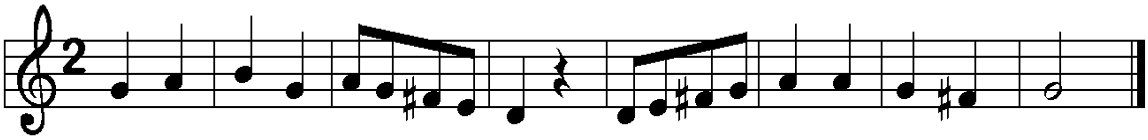

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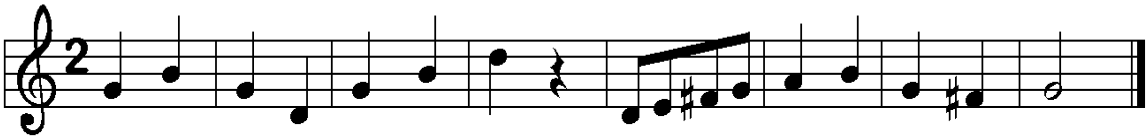

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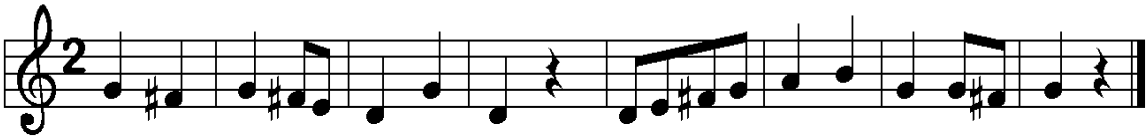

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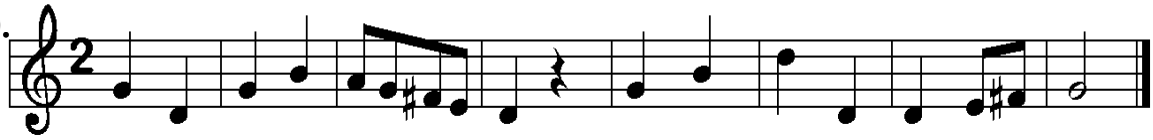

CHANSONS

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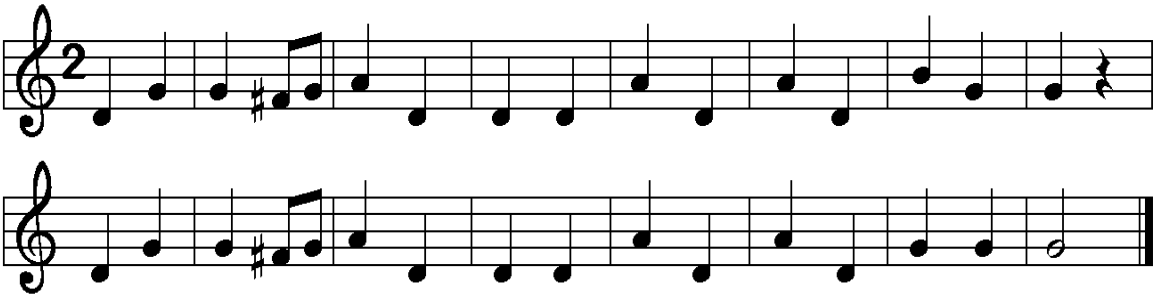

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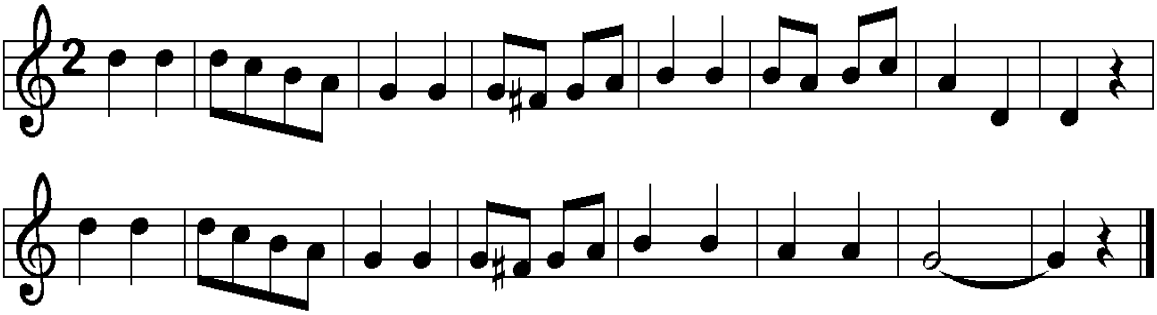

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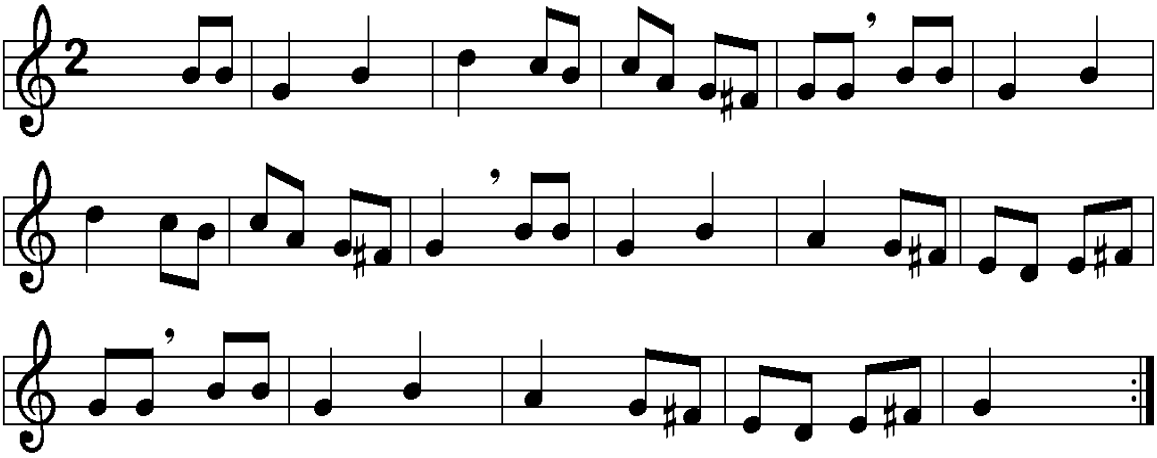

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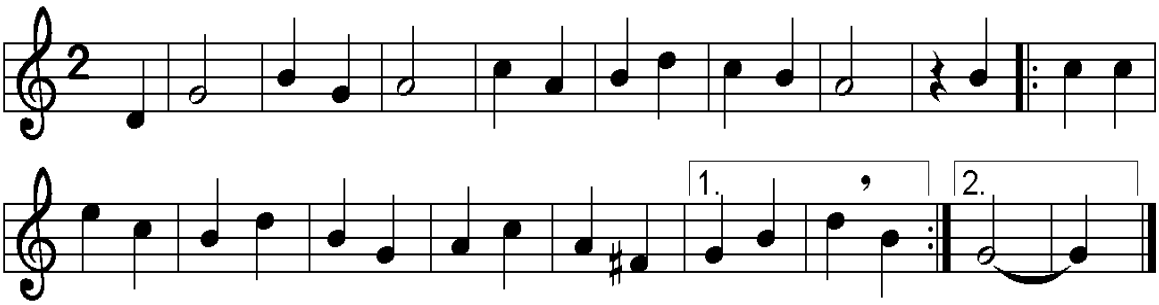
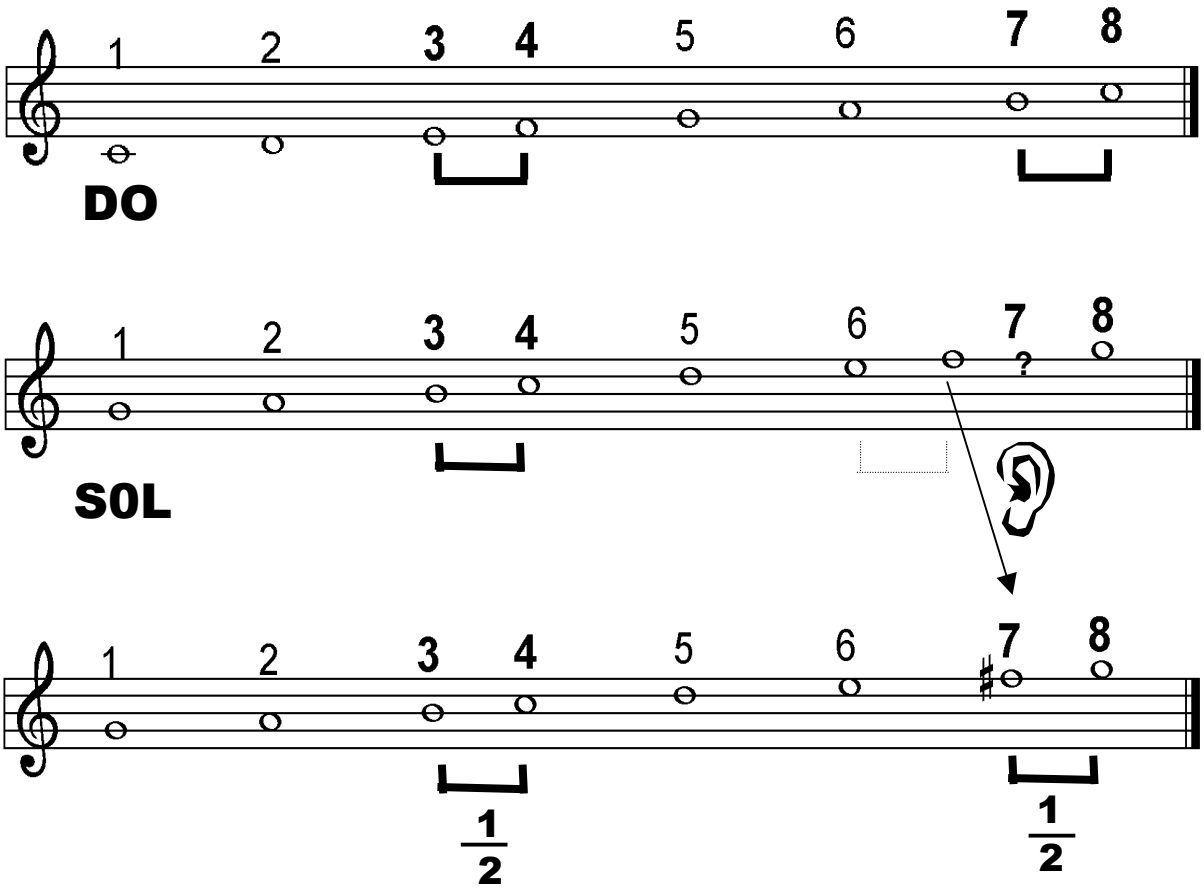


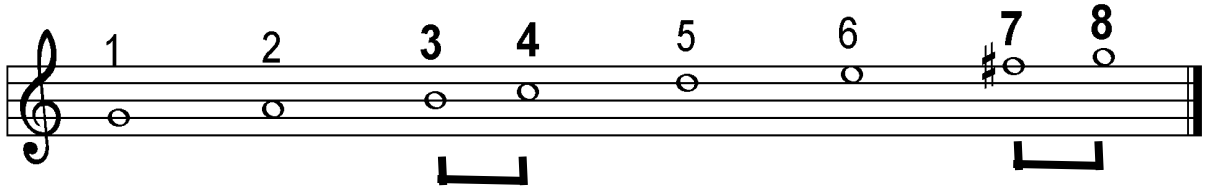
Rappel : **MI-FA : $\frac{1}{2}$ ton** **SI-DO : $\frac{1}{2}$ ton**

...de la gamme de **DO**...

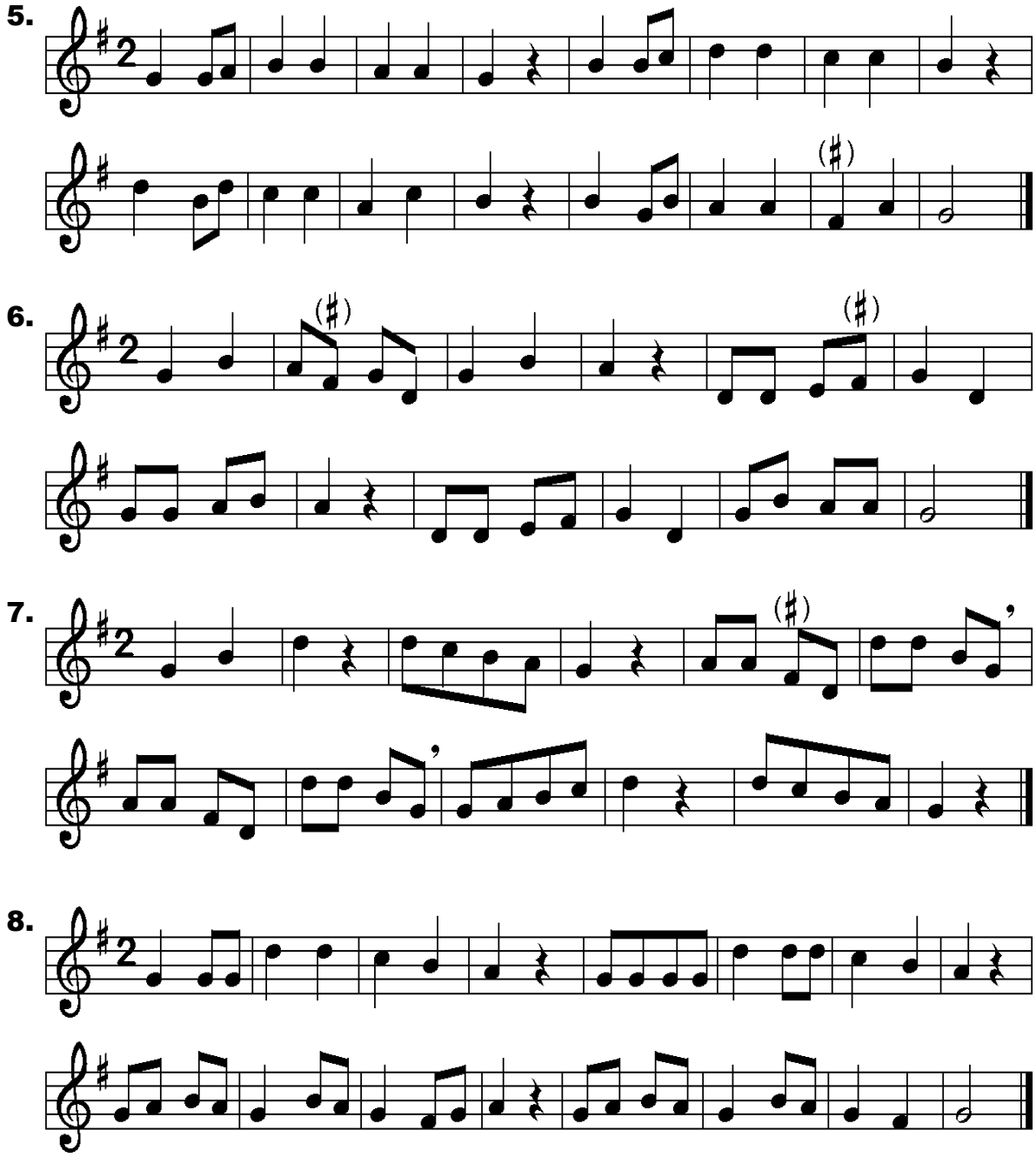
...à la gamme de **SOL**...



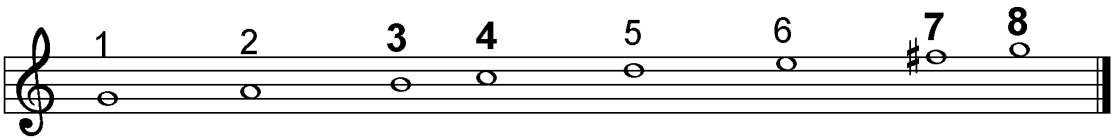
La gamme de SOL



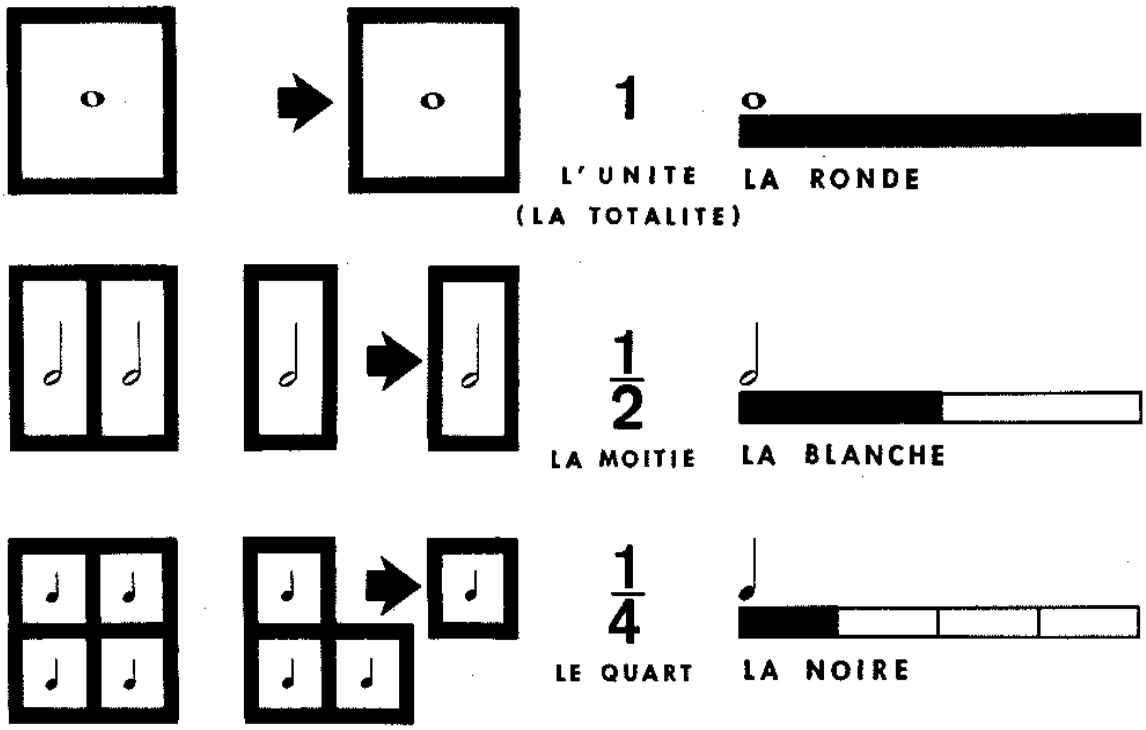
Le FA dièse *"à la clé"*



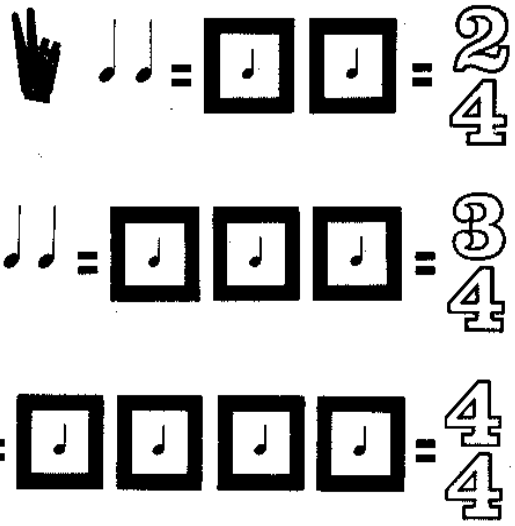
La gamme de SOL

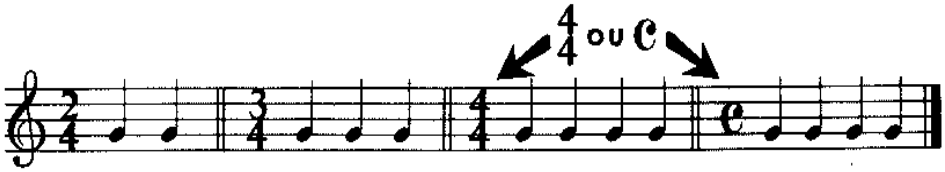


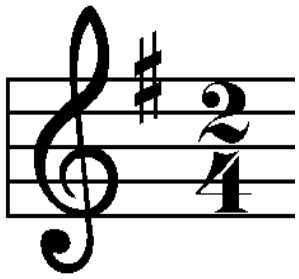
CHIFFRES



LA MESURE À :







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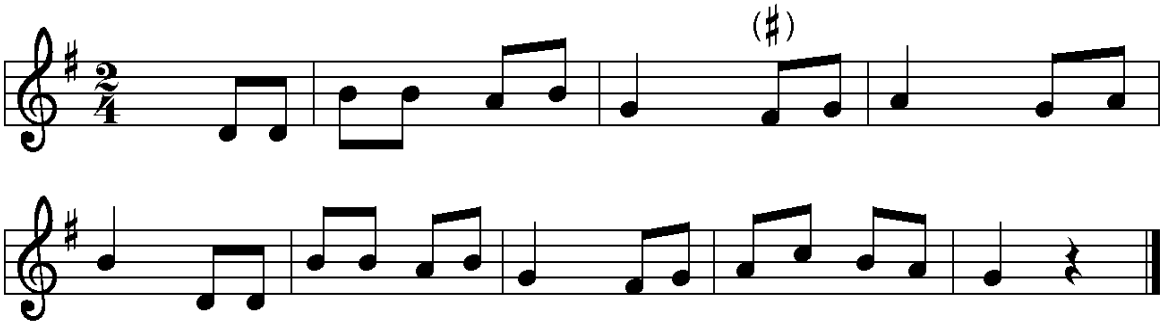

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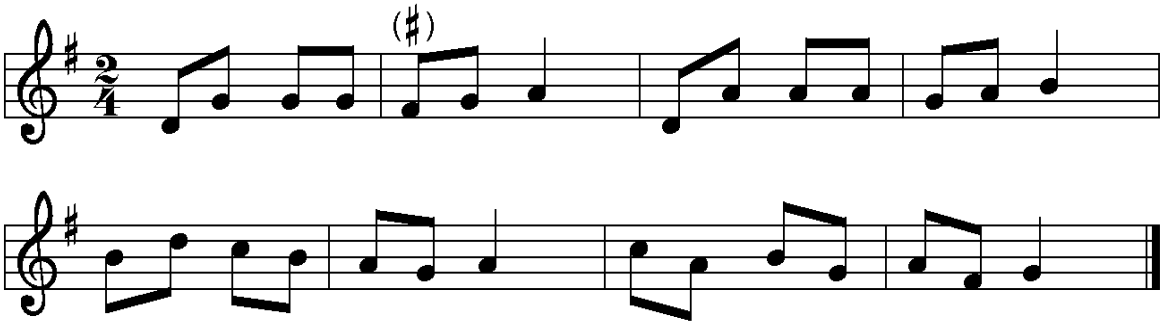

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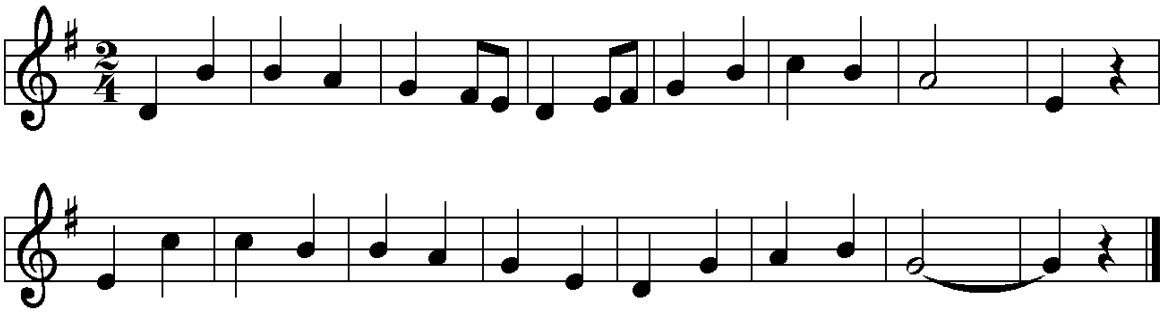

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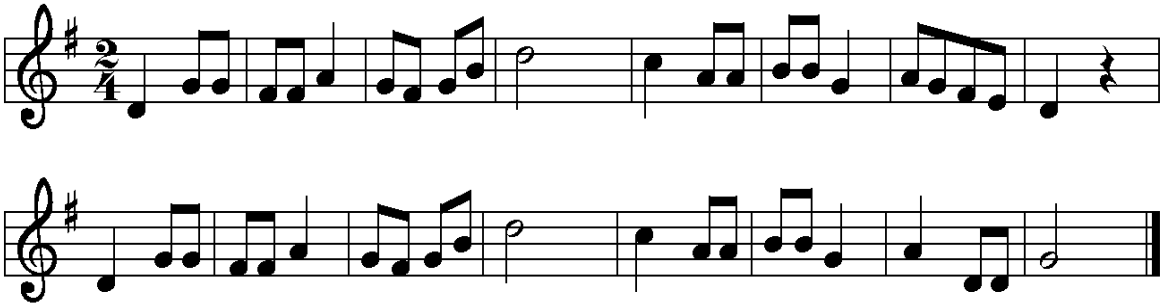

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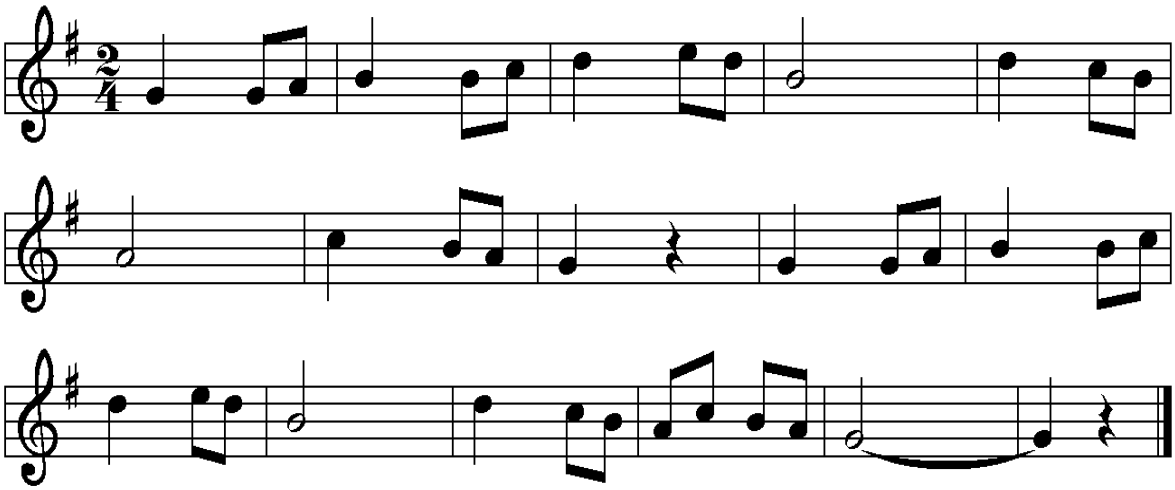

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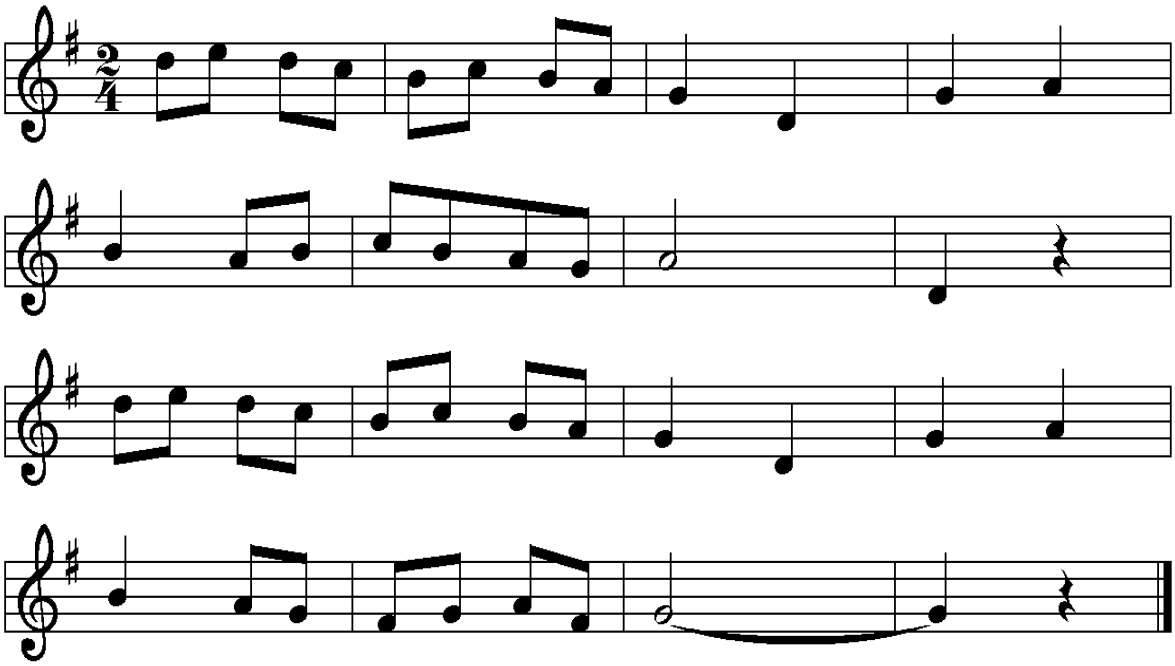

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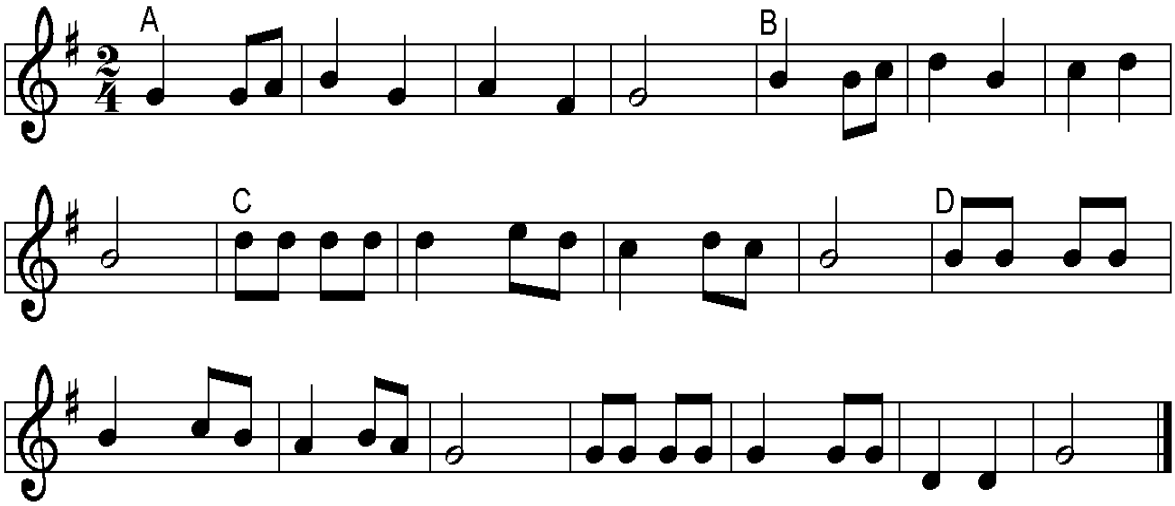

LA NOIRE POINTÉE

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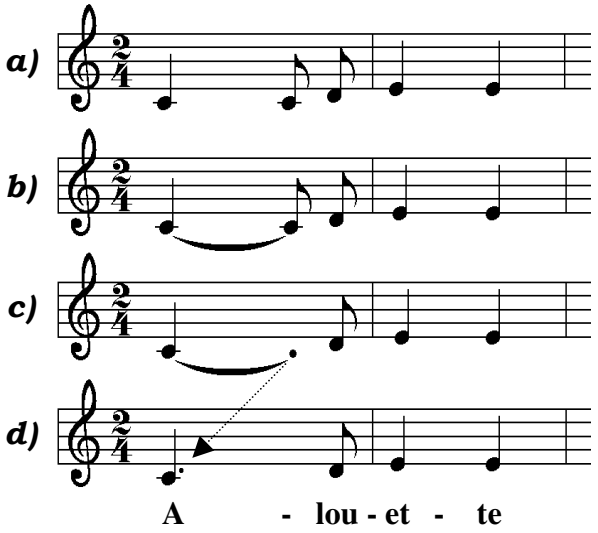

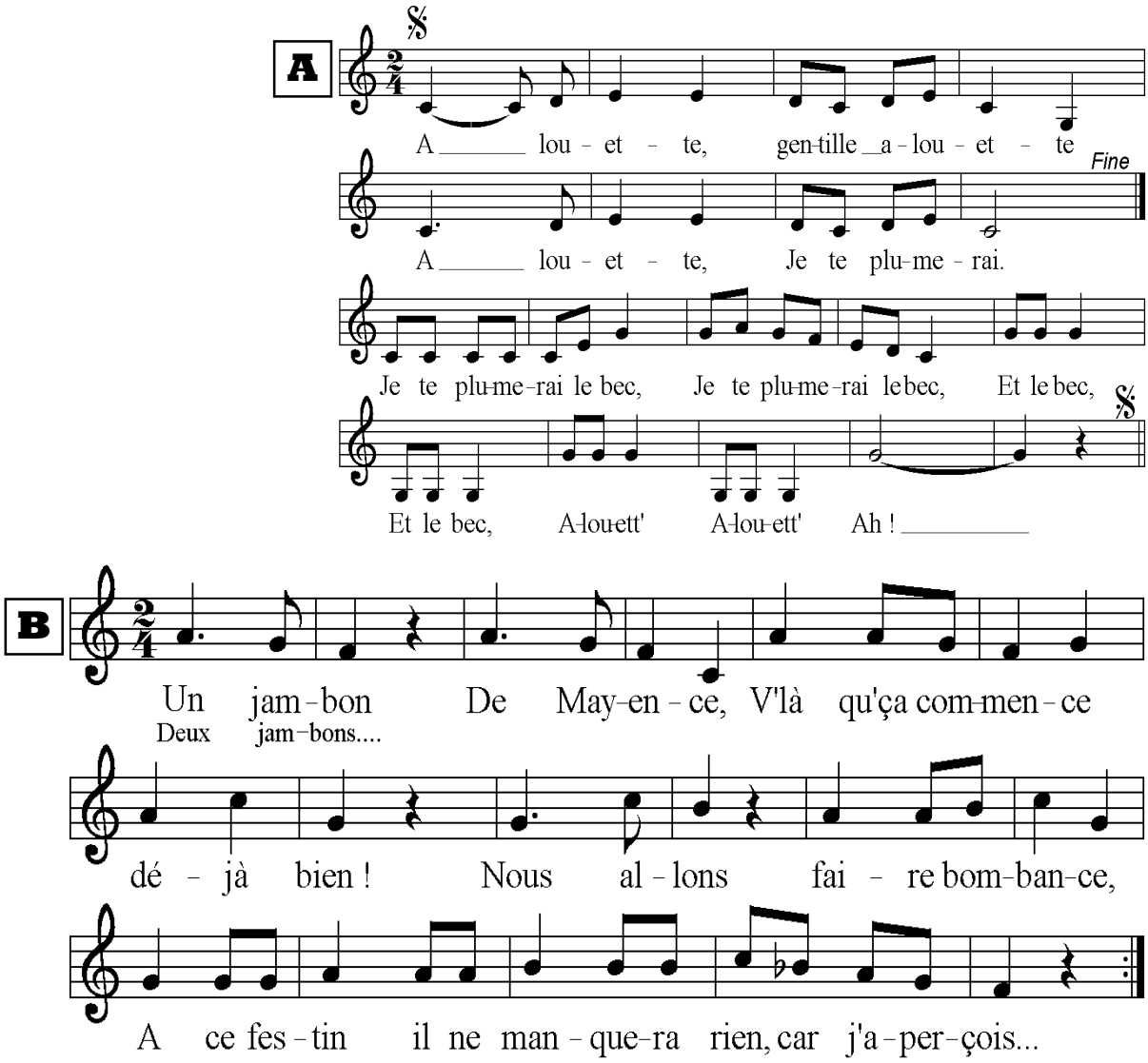

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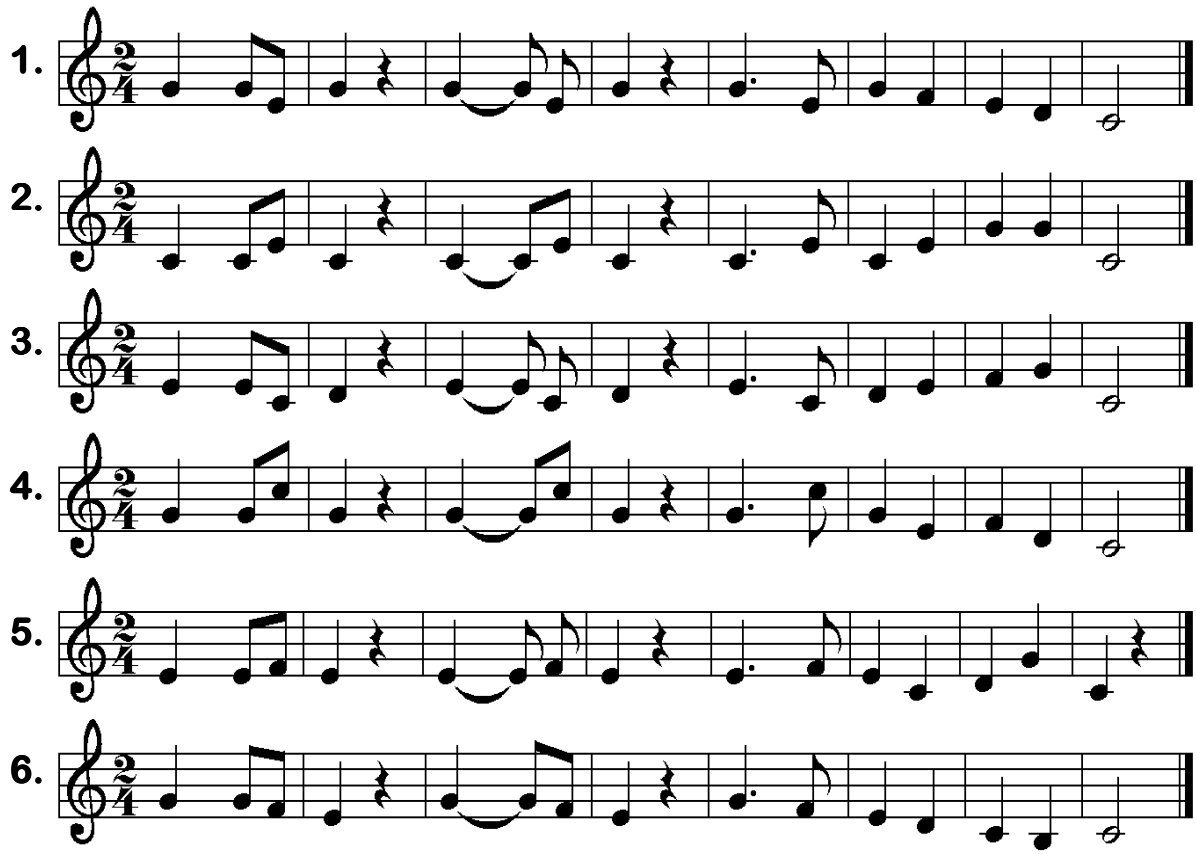

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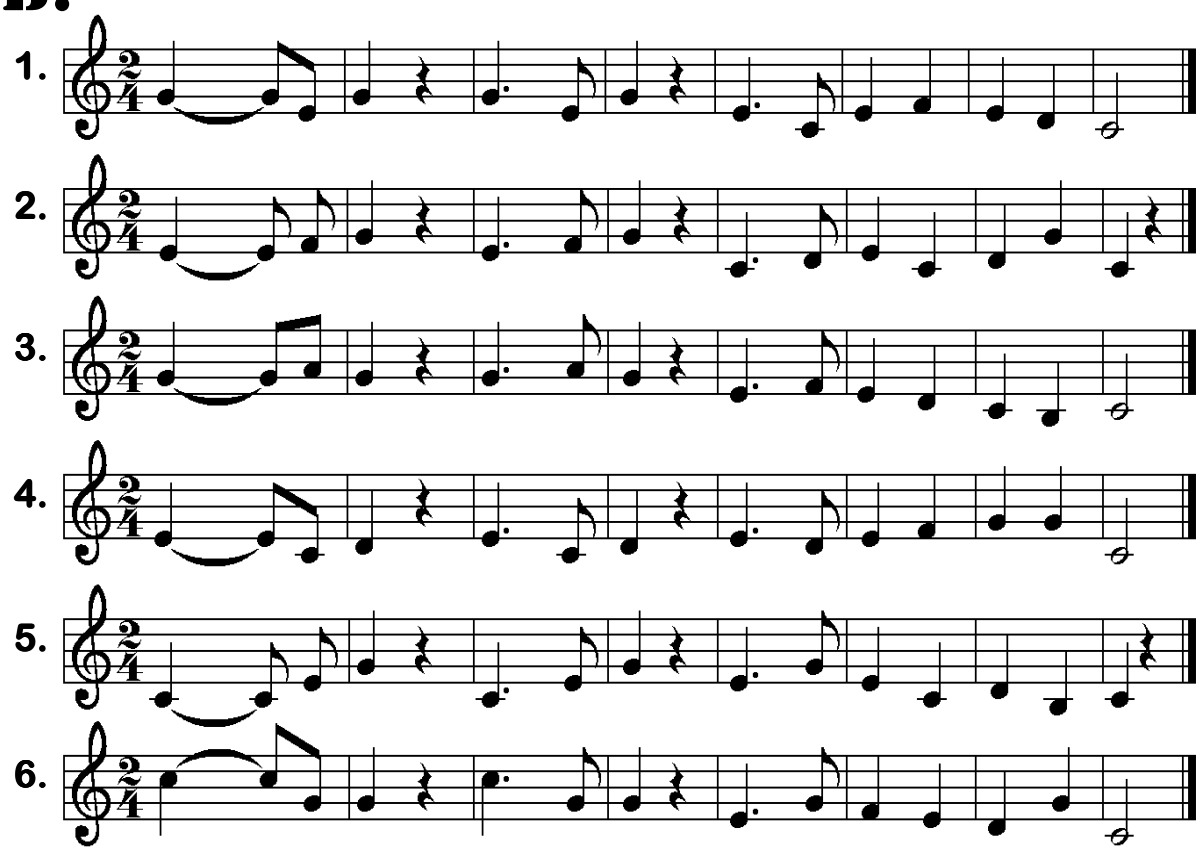

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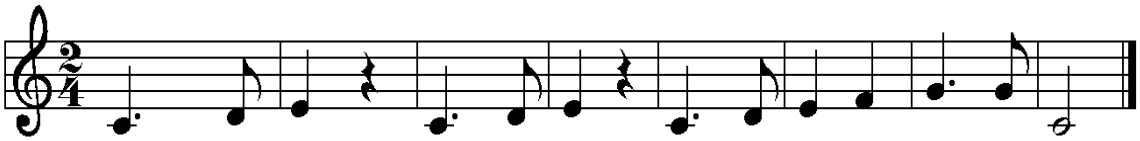

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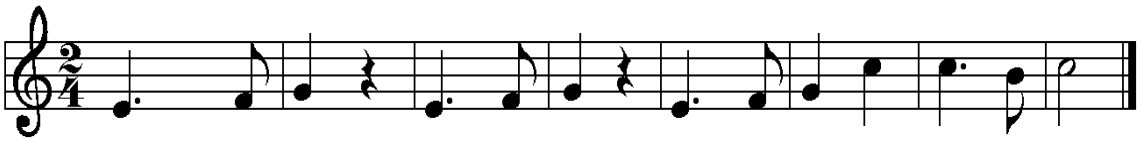

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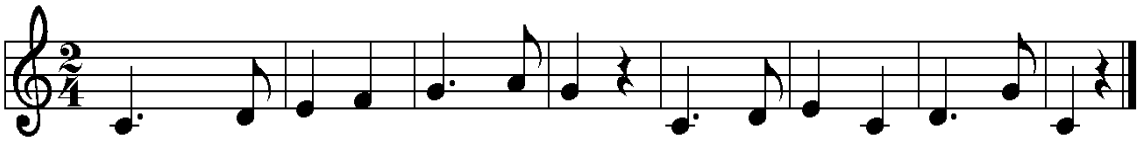

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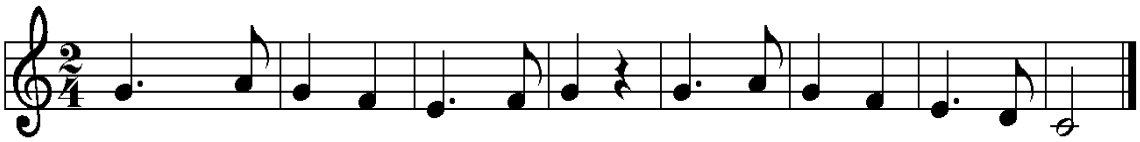

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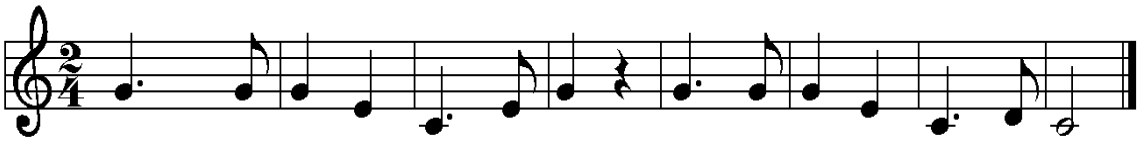

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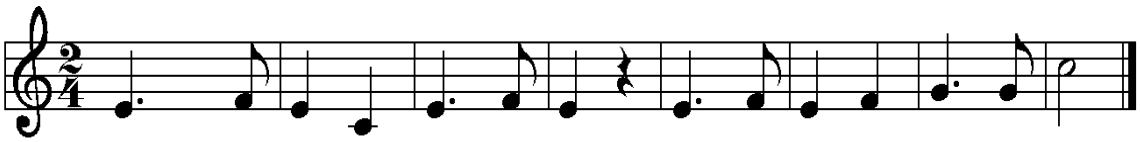

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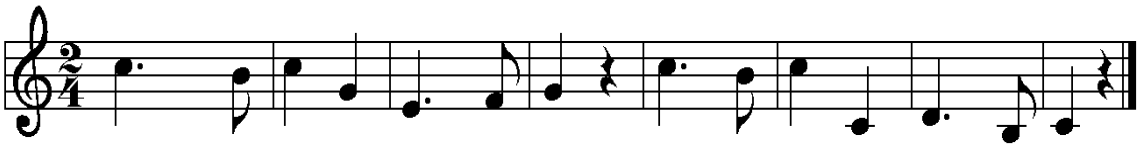

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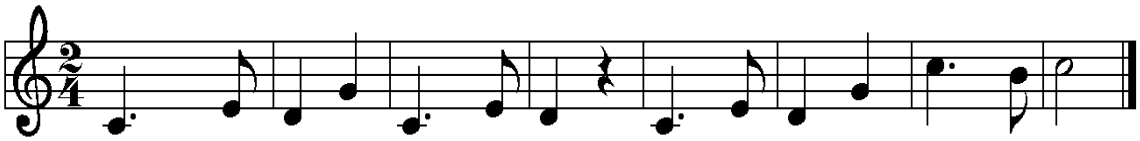

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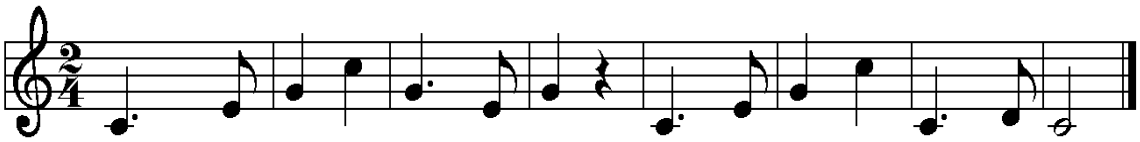

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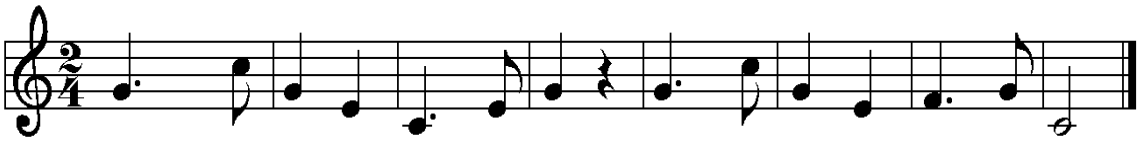

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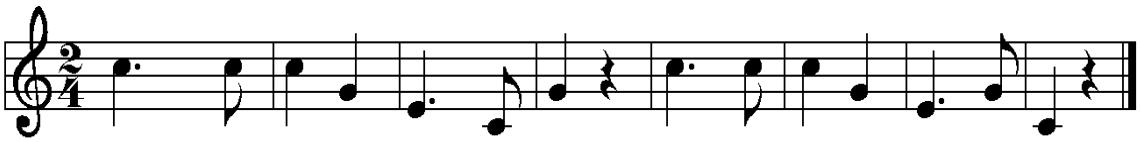

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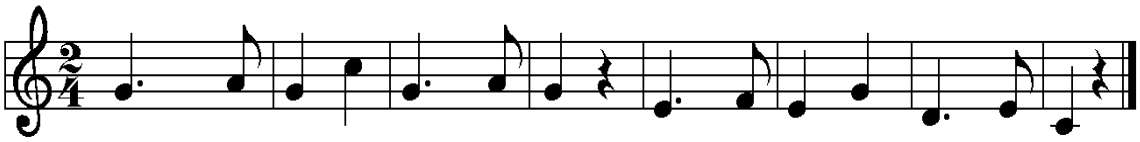

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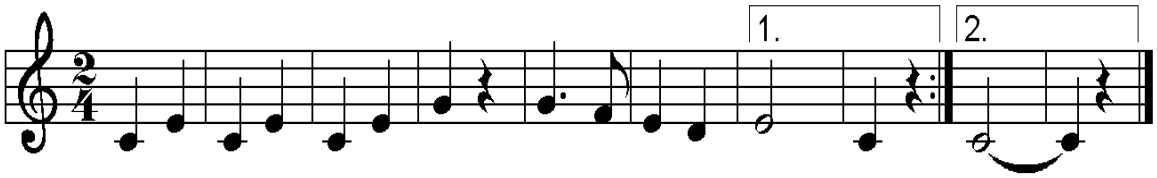

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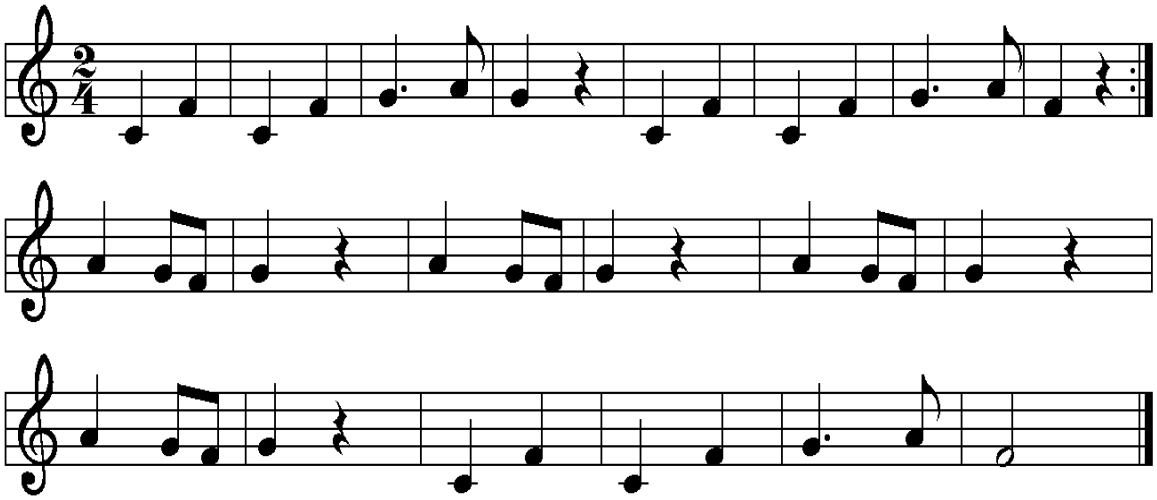

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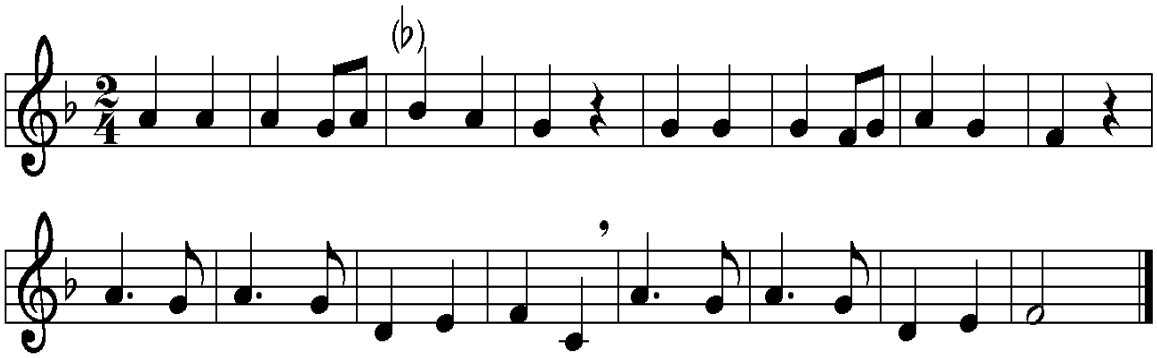

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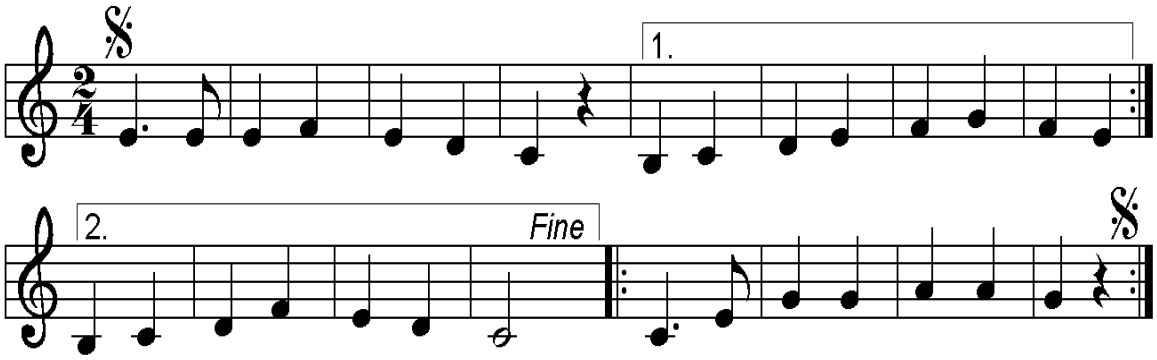

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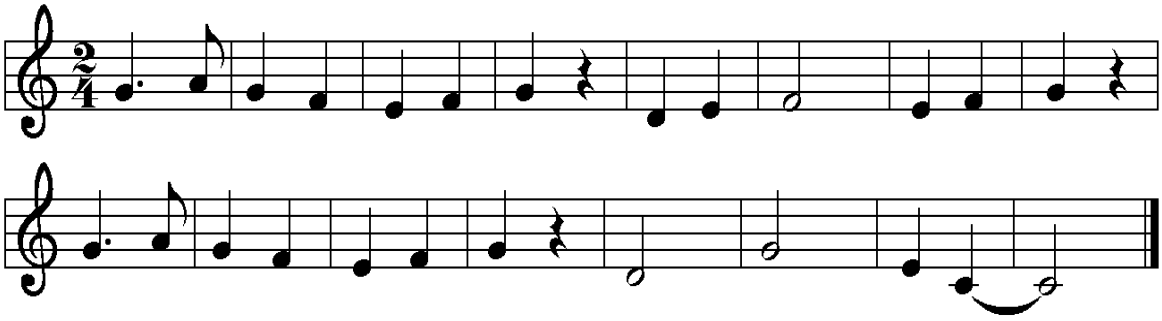

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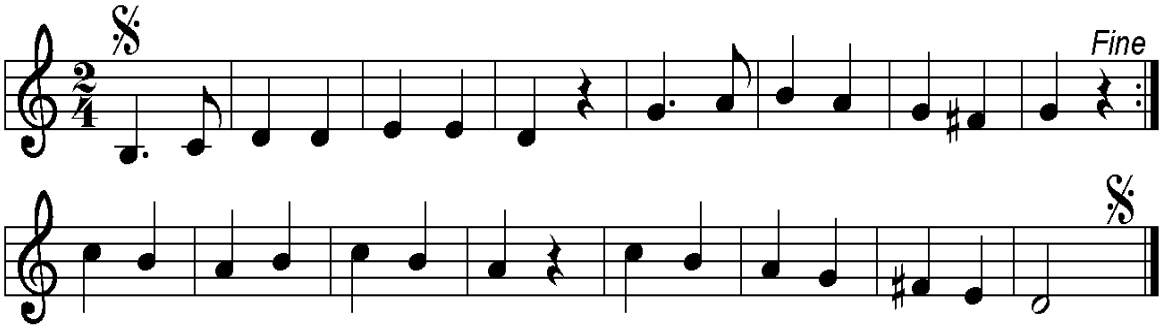

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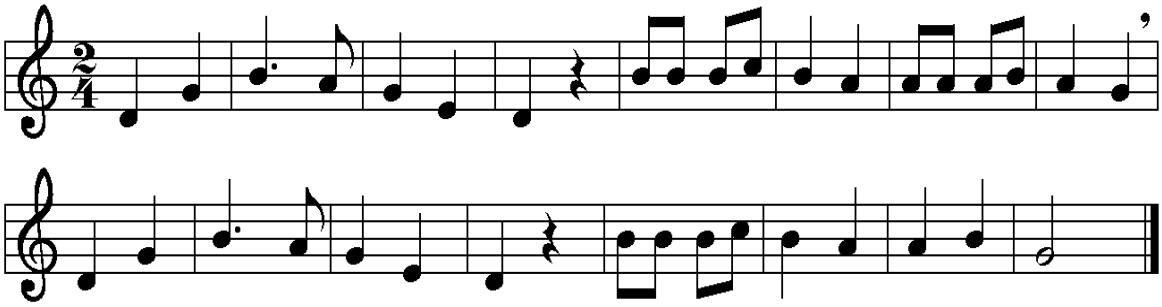

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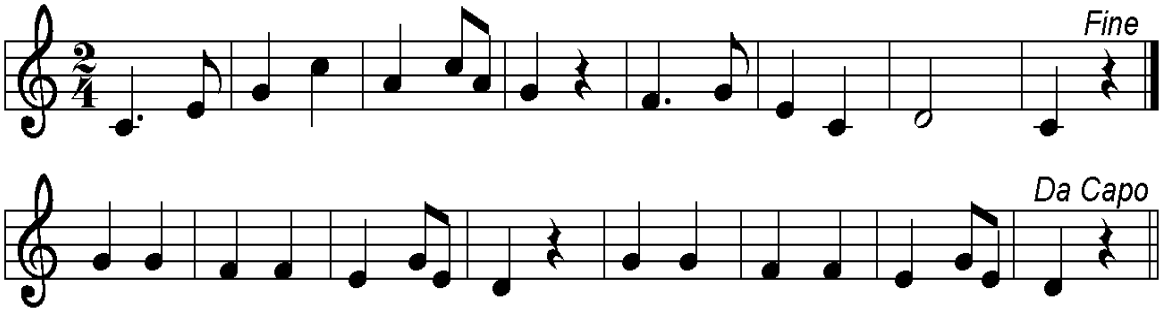

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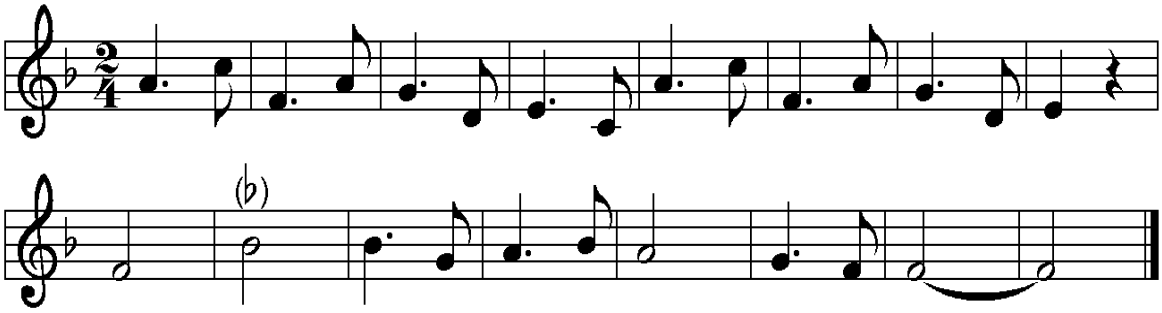

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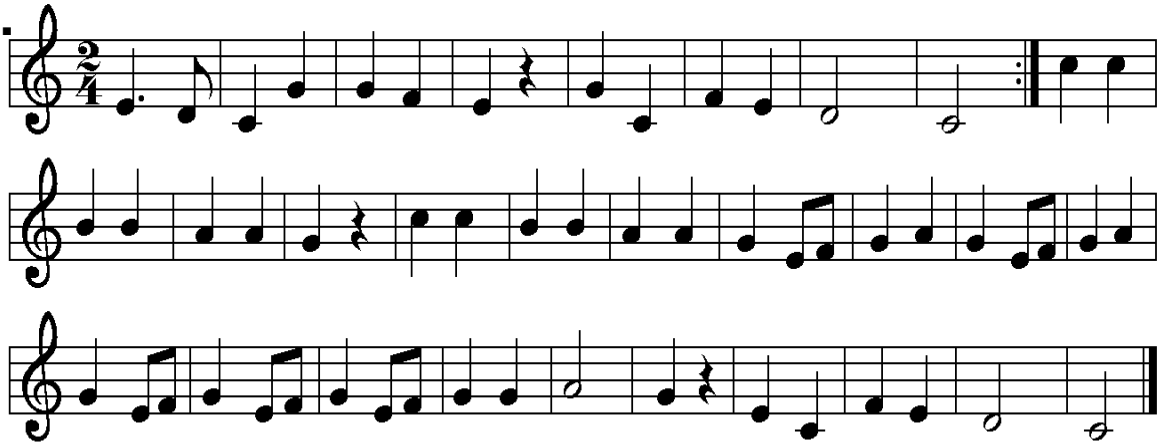

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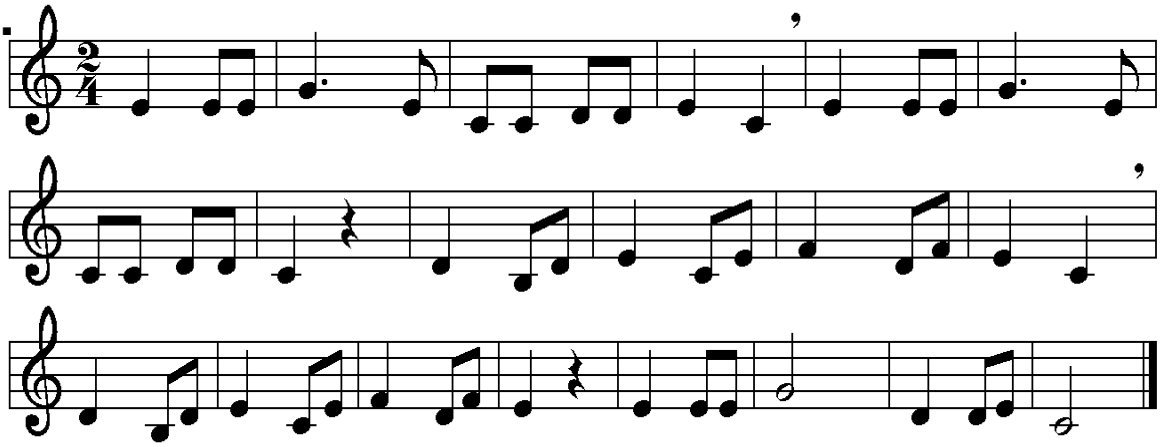

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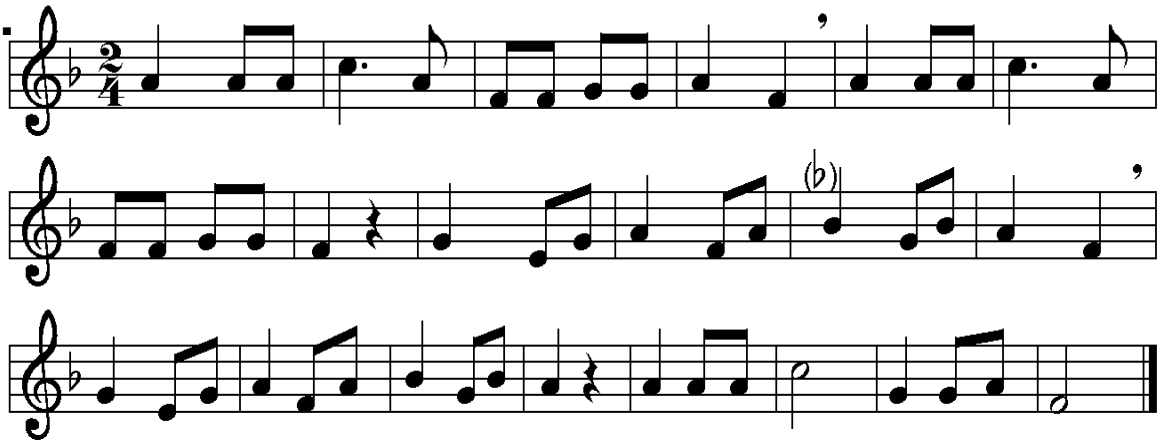

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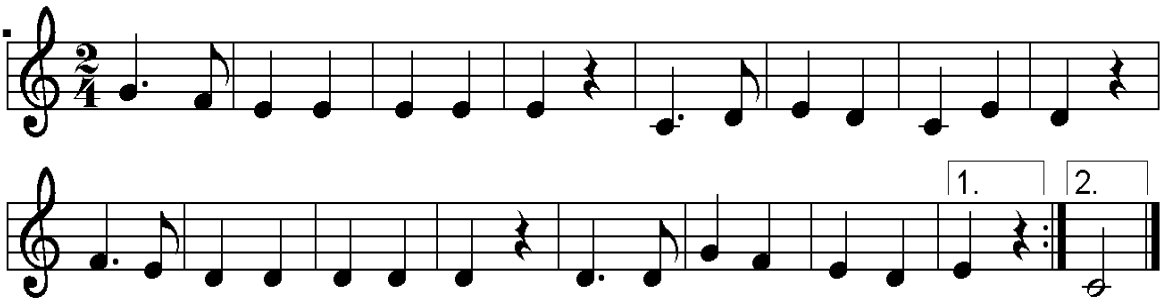

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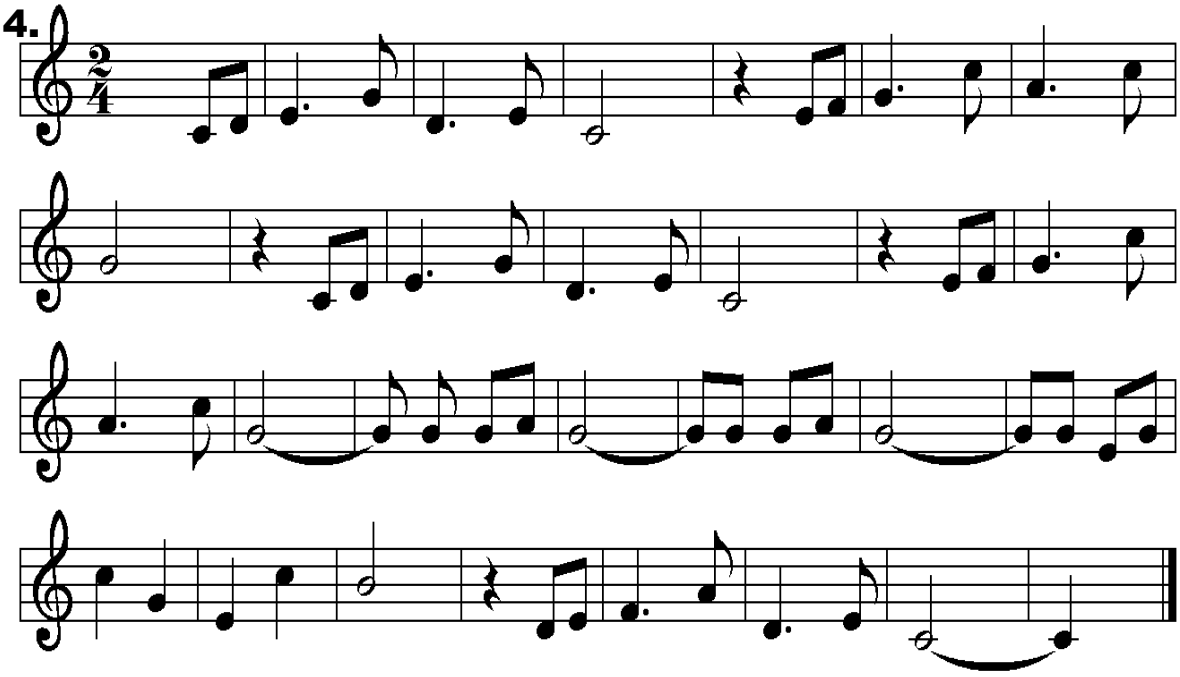

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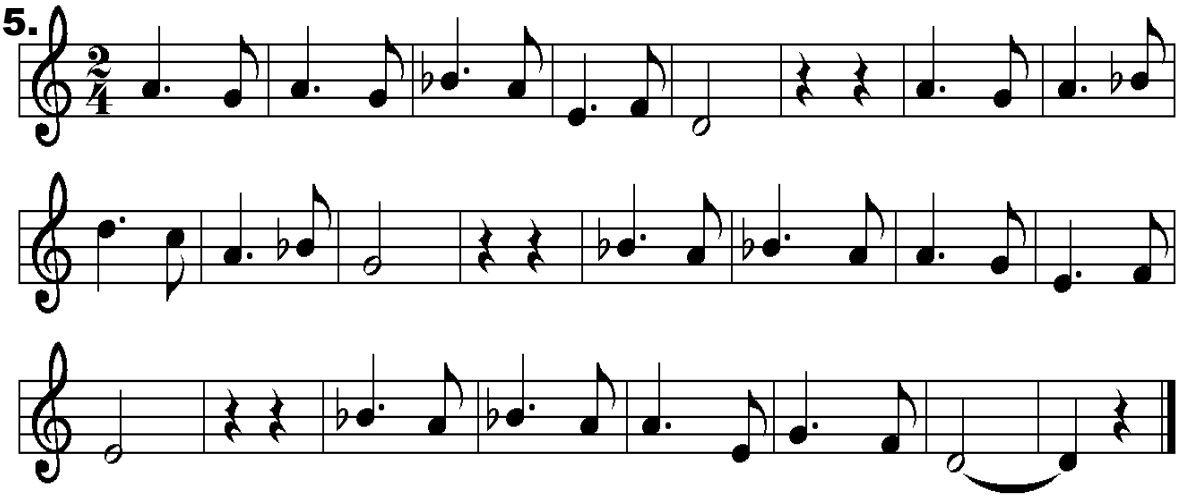

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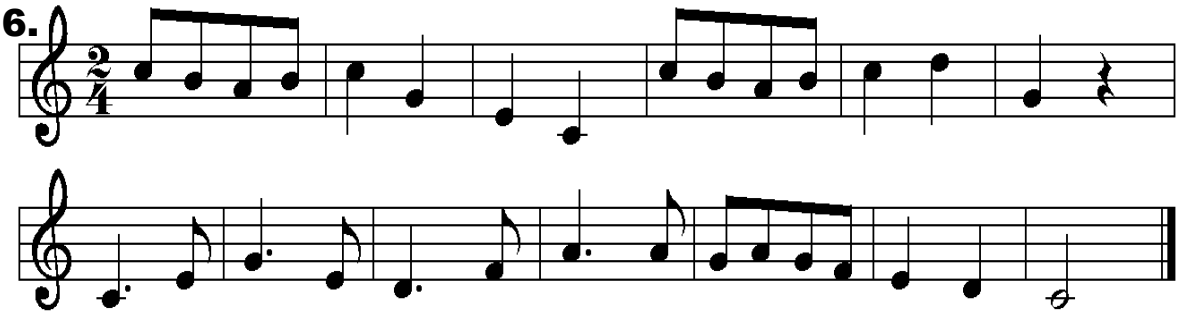

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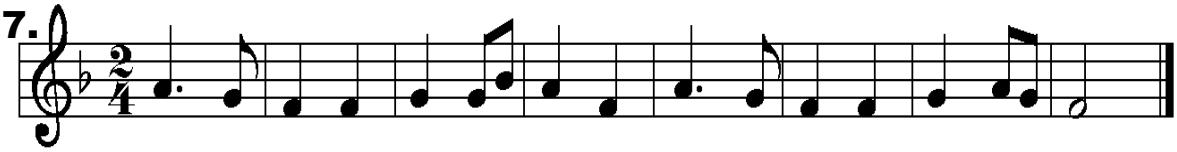

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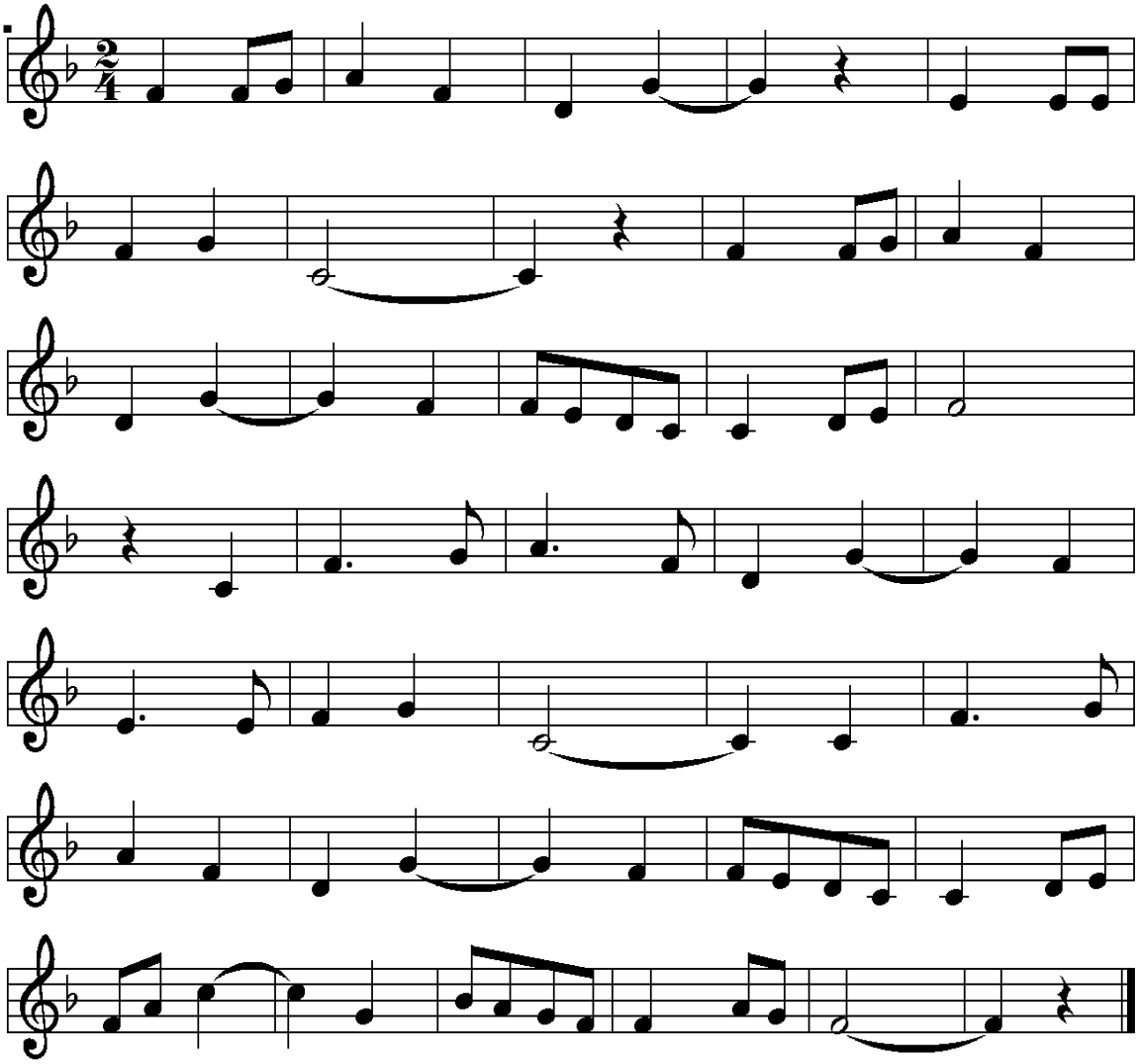

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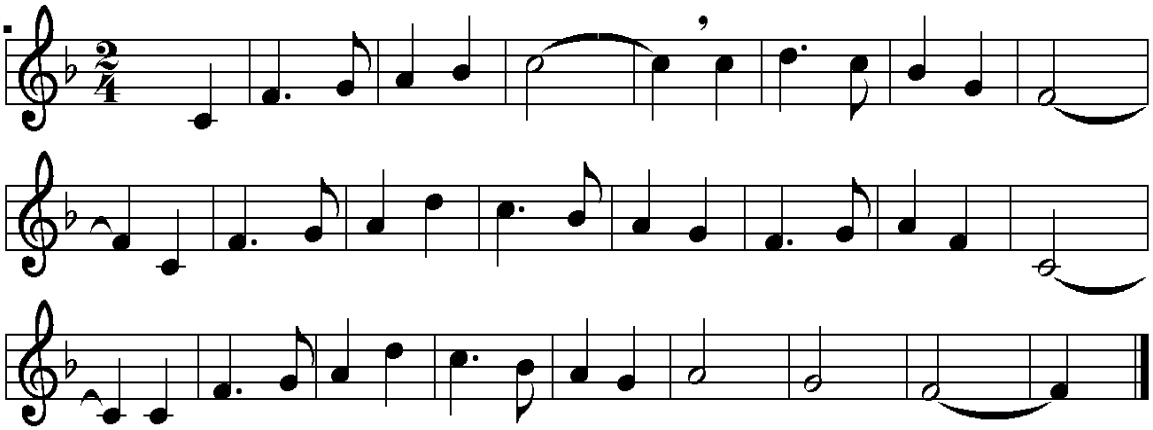

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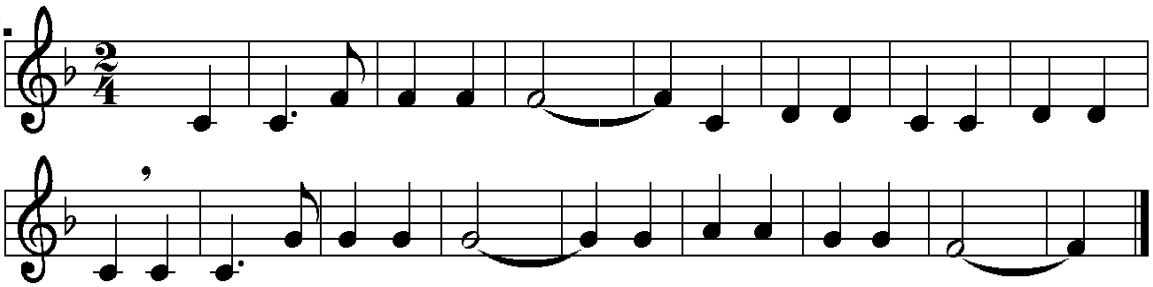
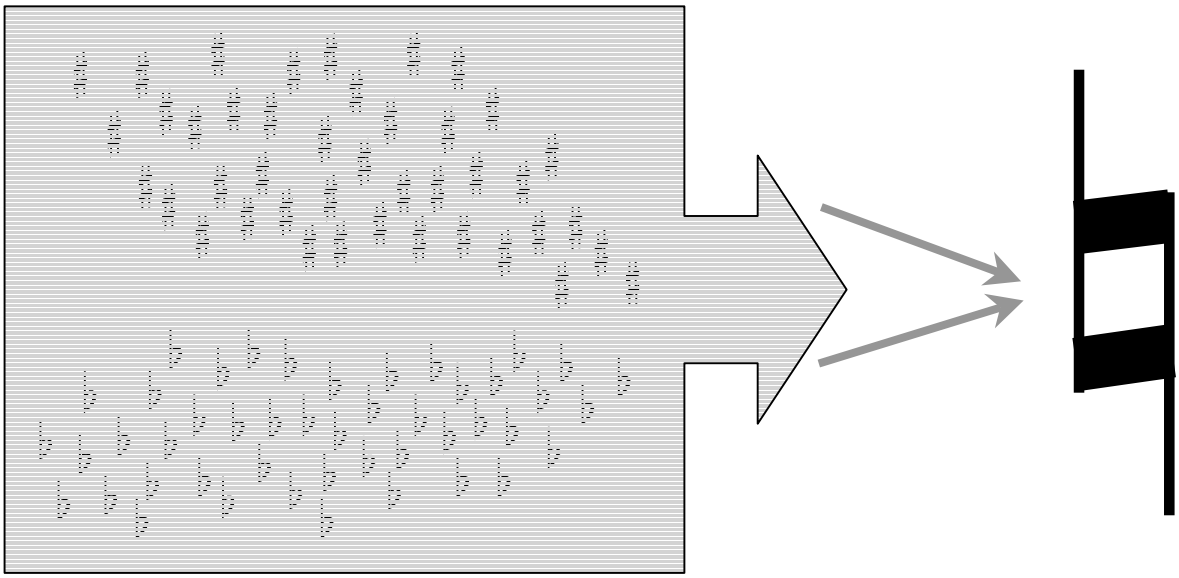


LE BÉCARRE 21

= *note naturelle*



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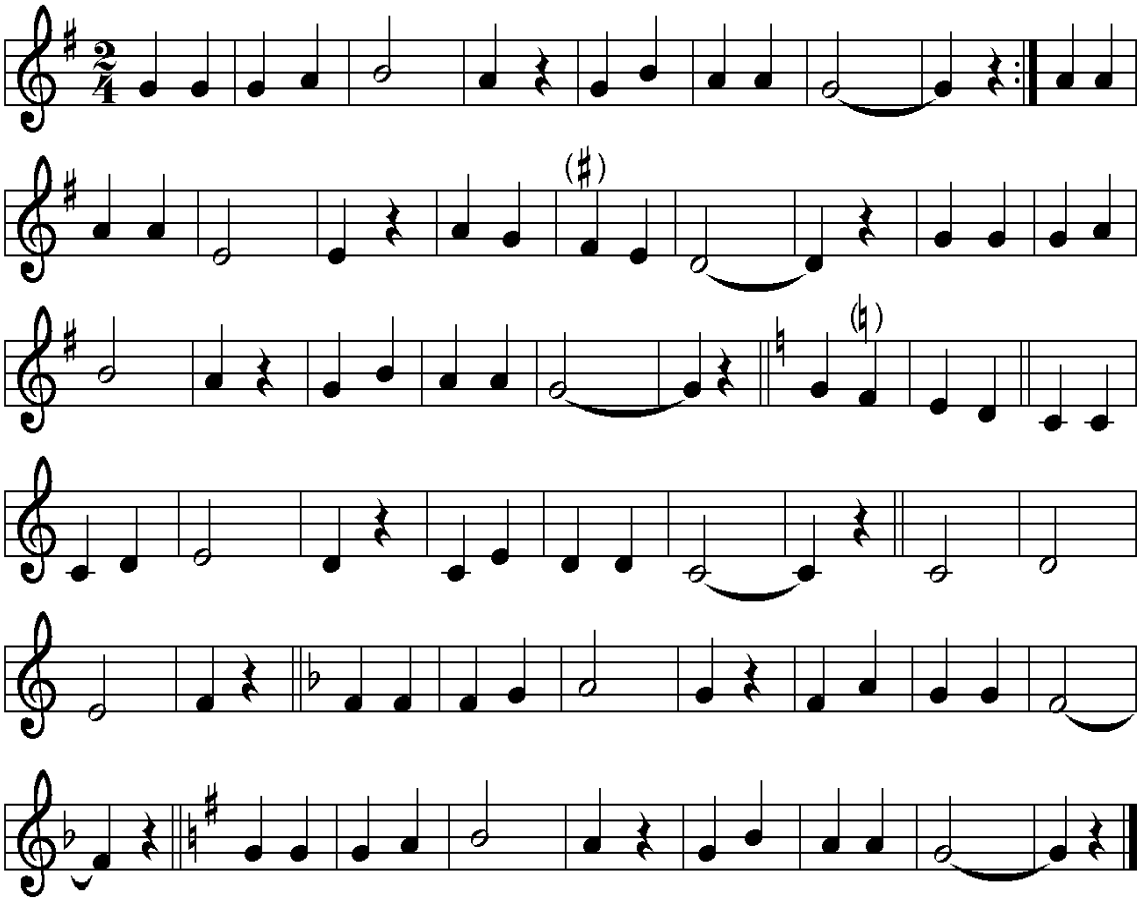

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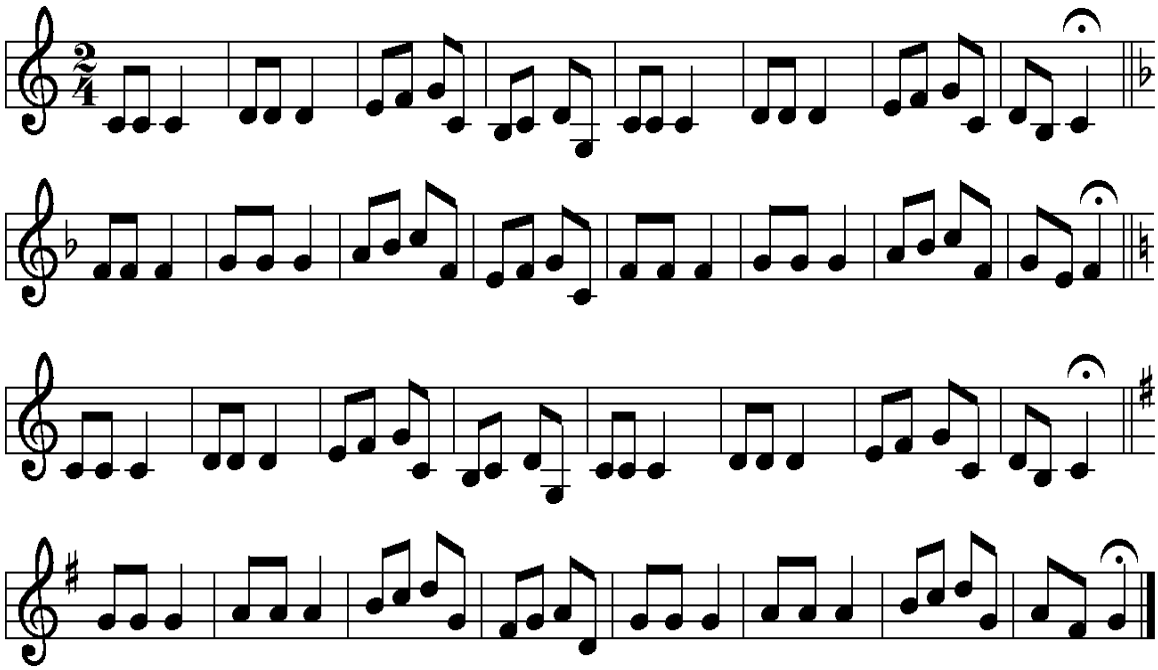

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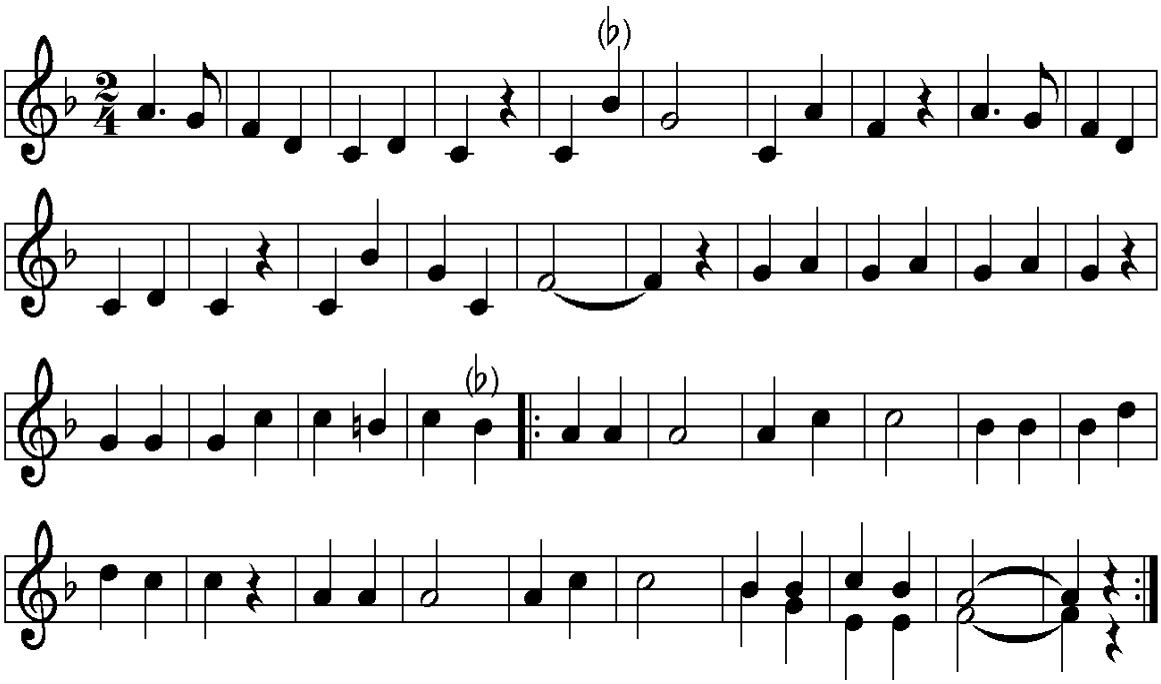

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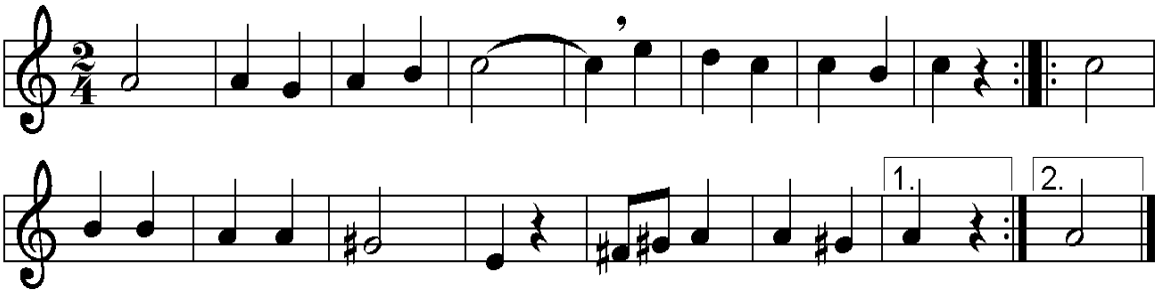

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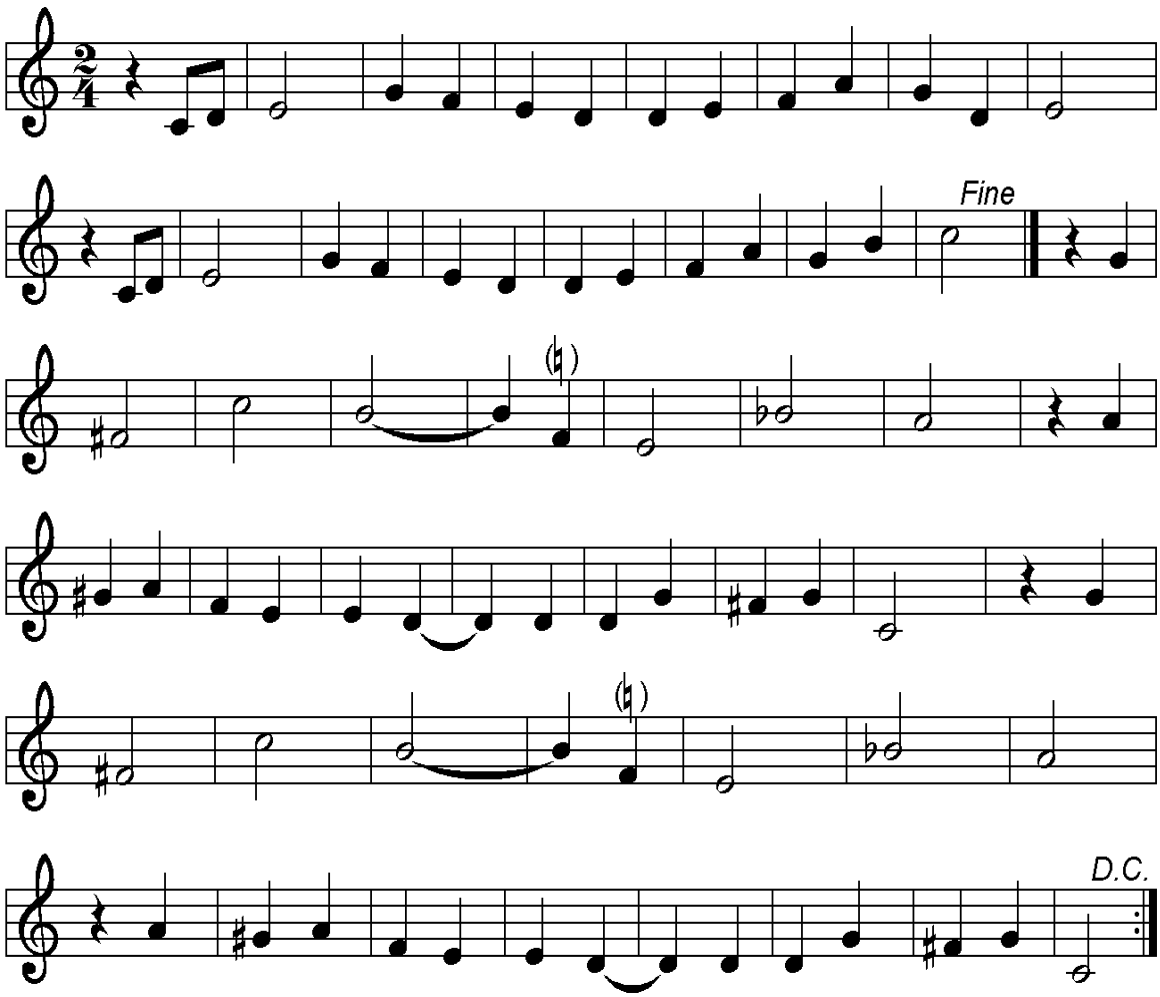

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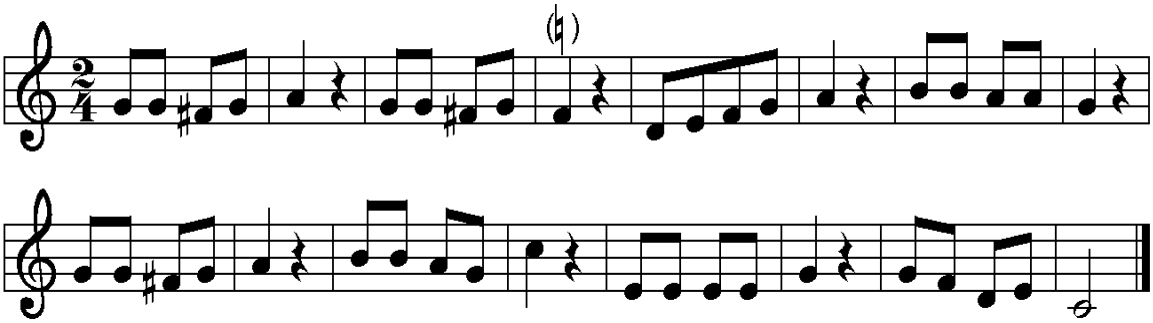

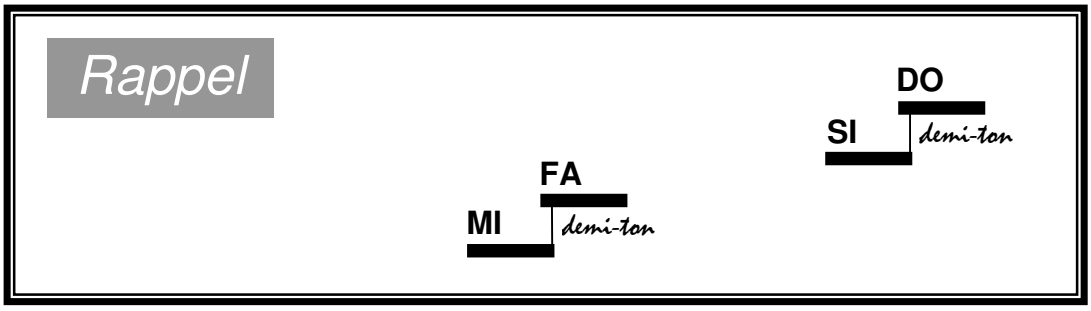

Rappel

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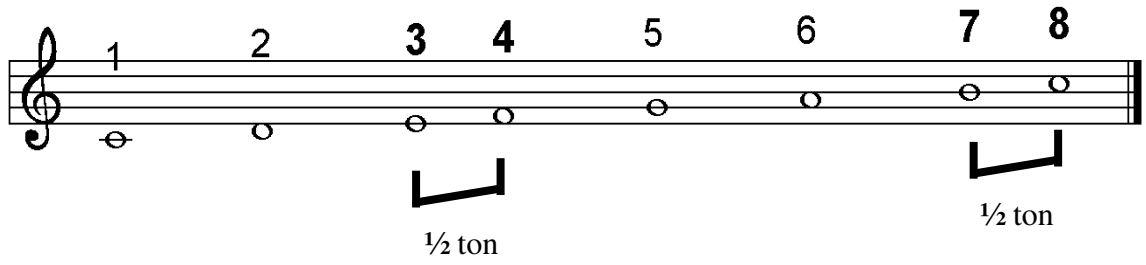

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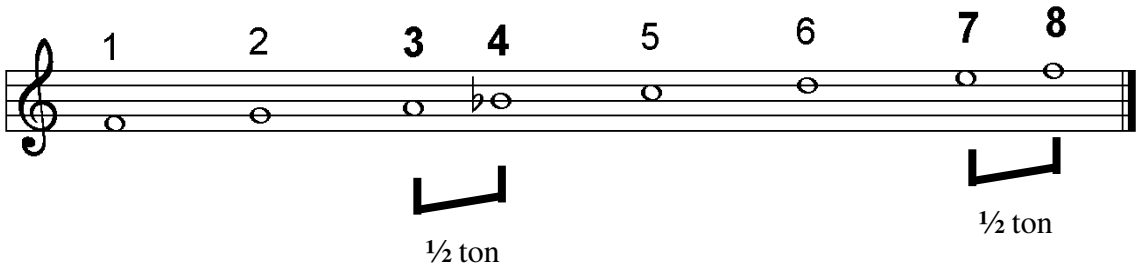

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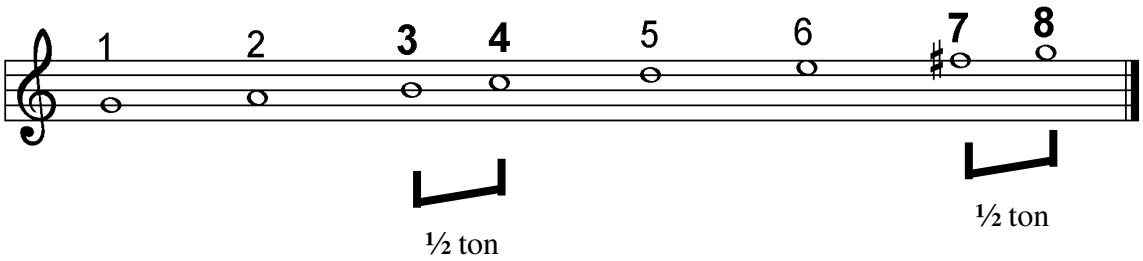

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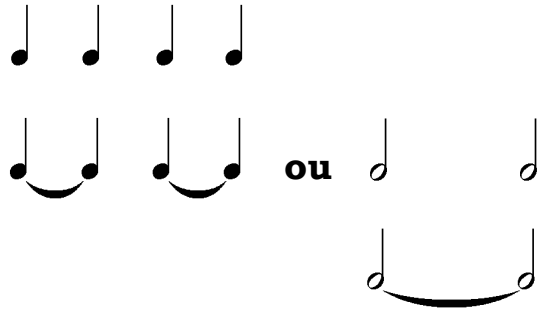
La mesure à

noires

La mesure à 4 temps



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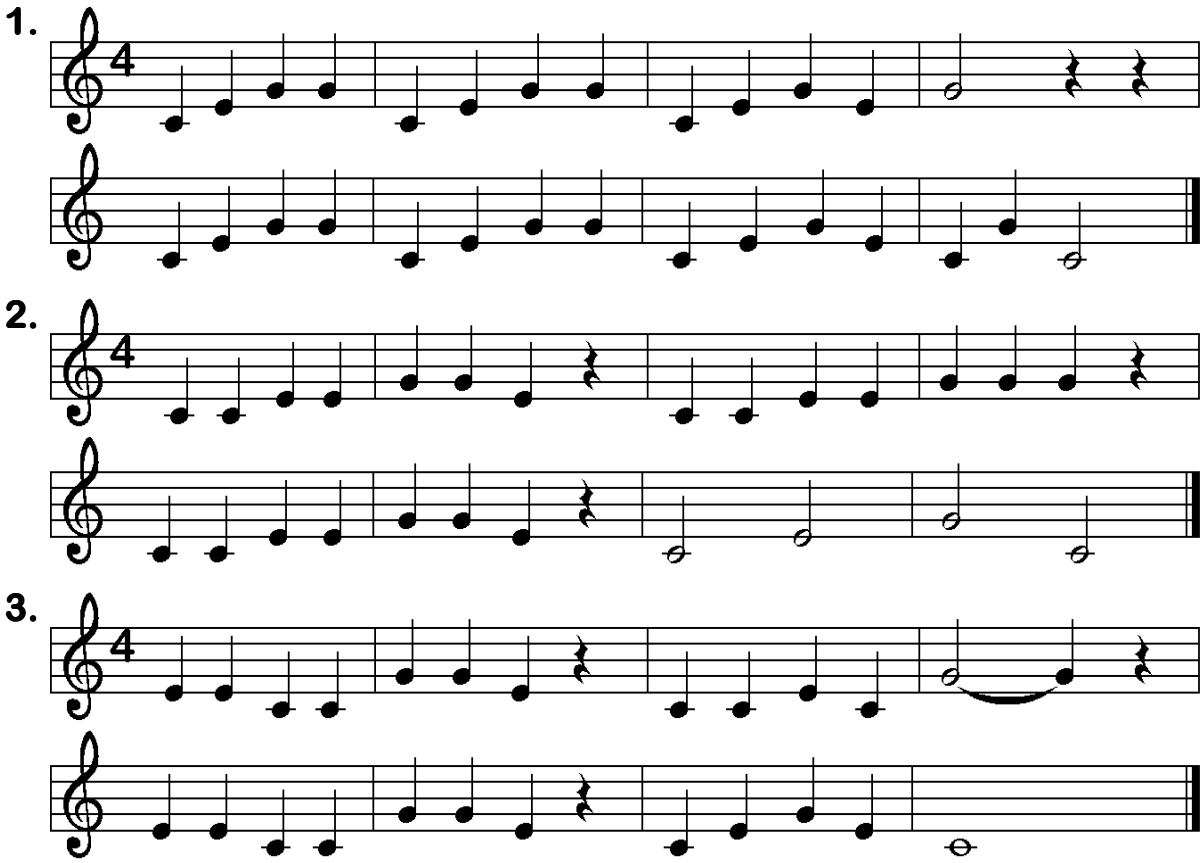

4 5 RÉ et FA

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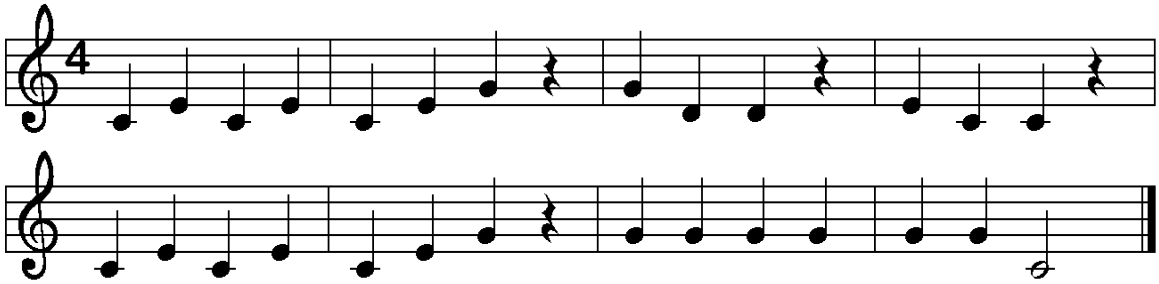

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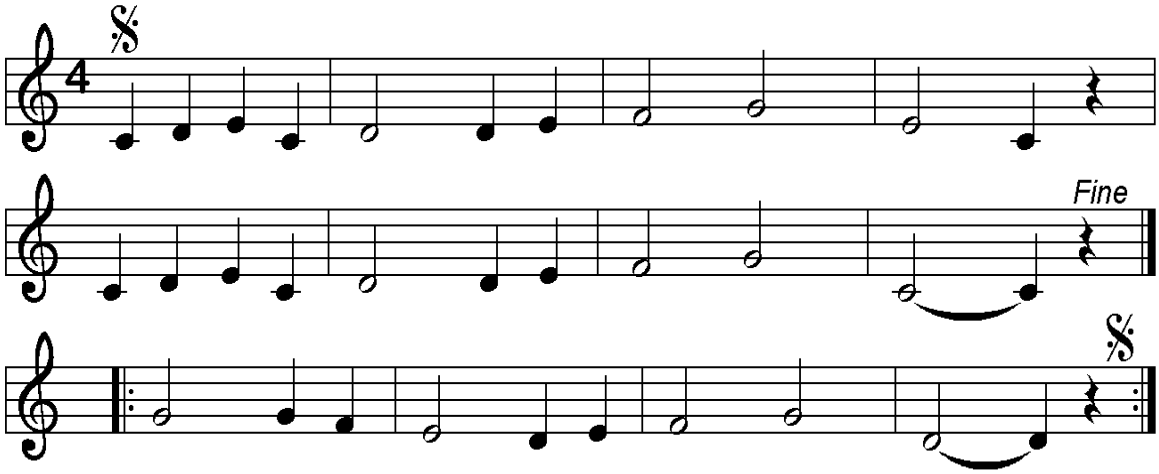

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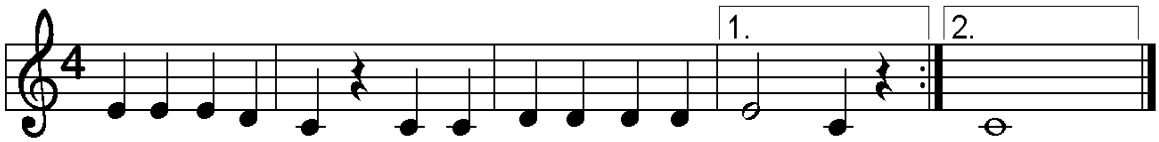

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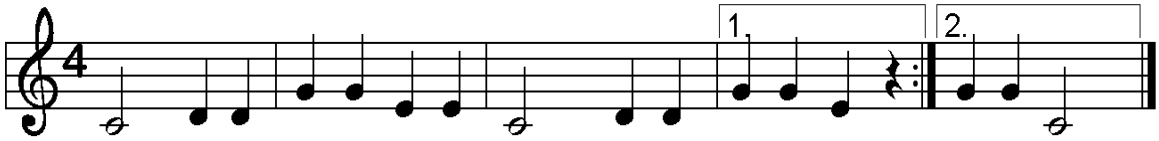

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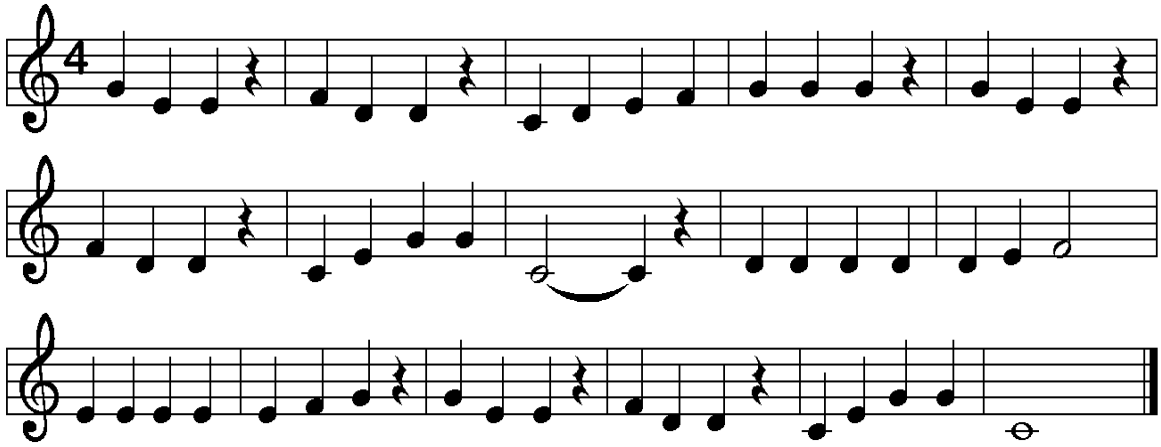

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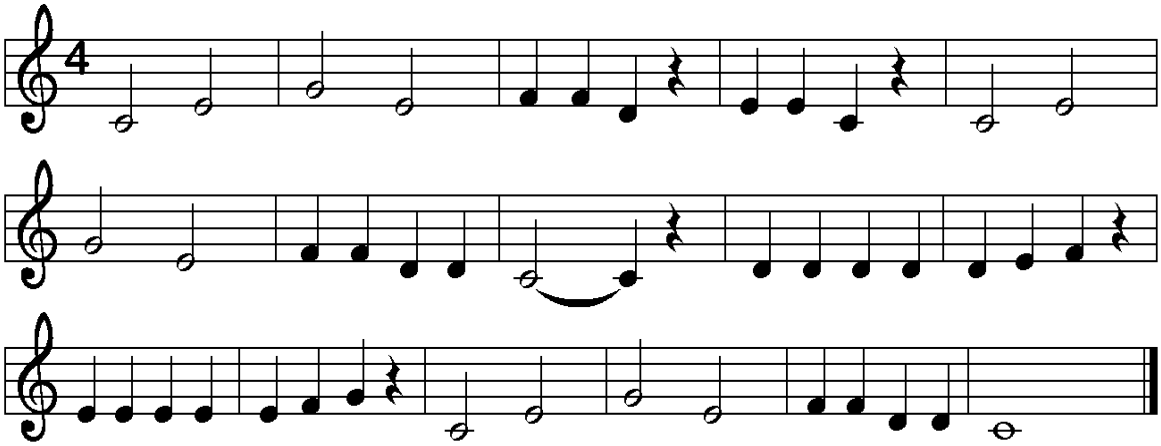

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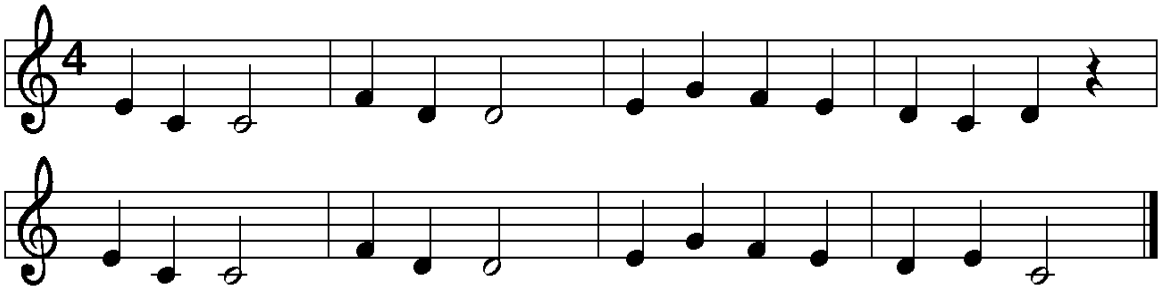

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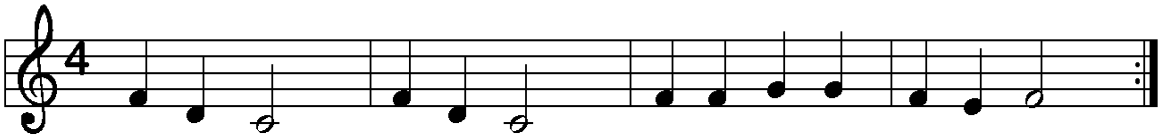

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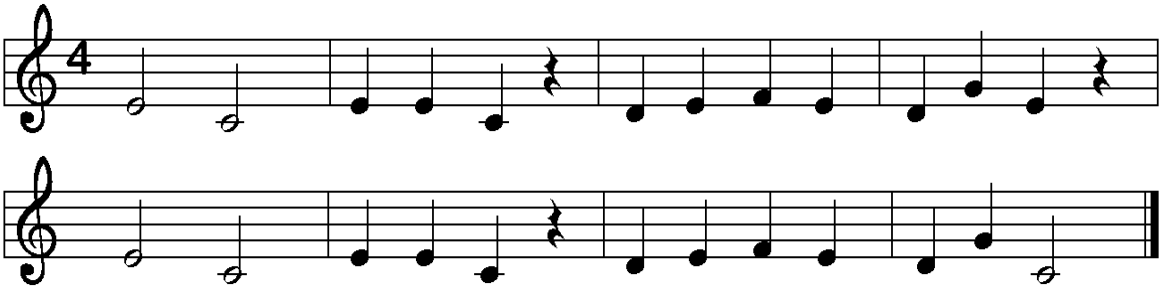

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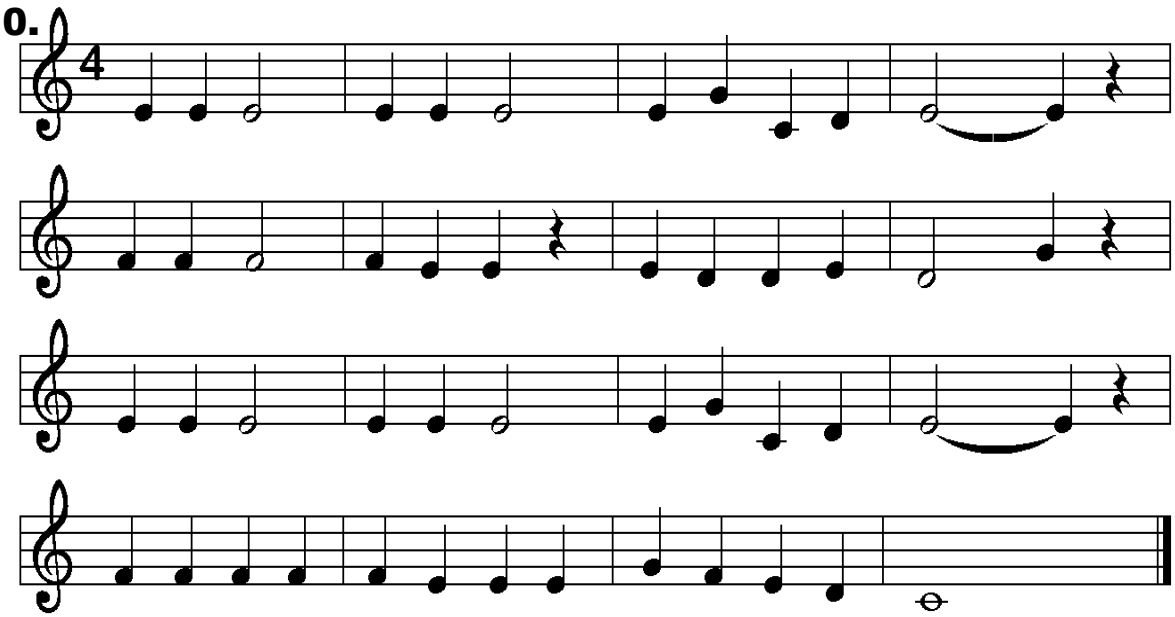

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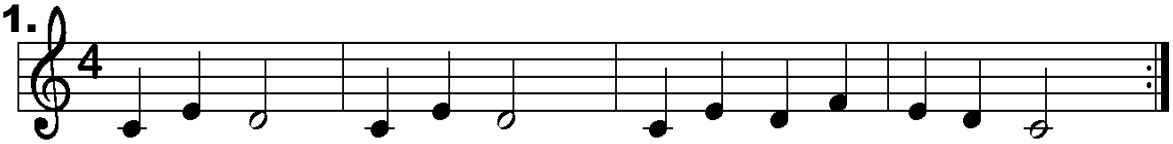

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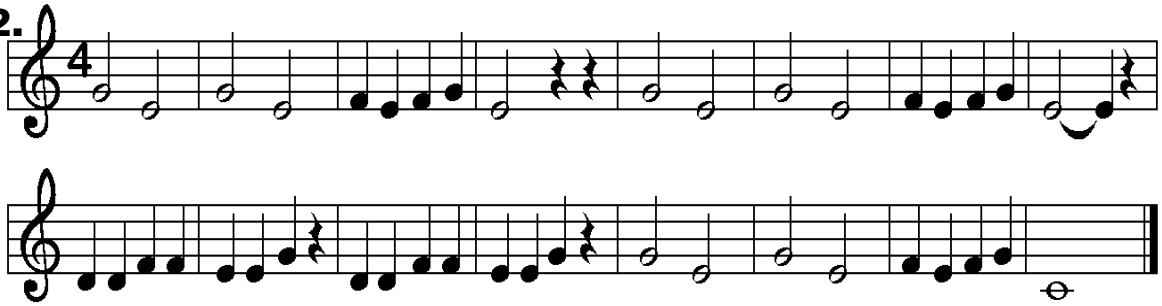

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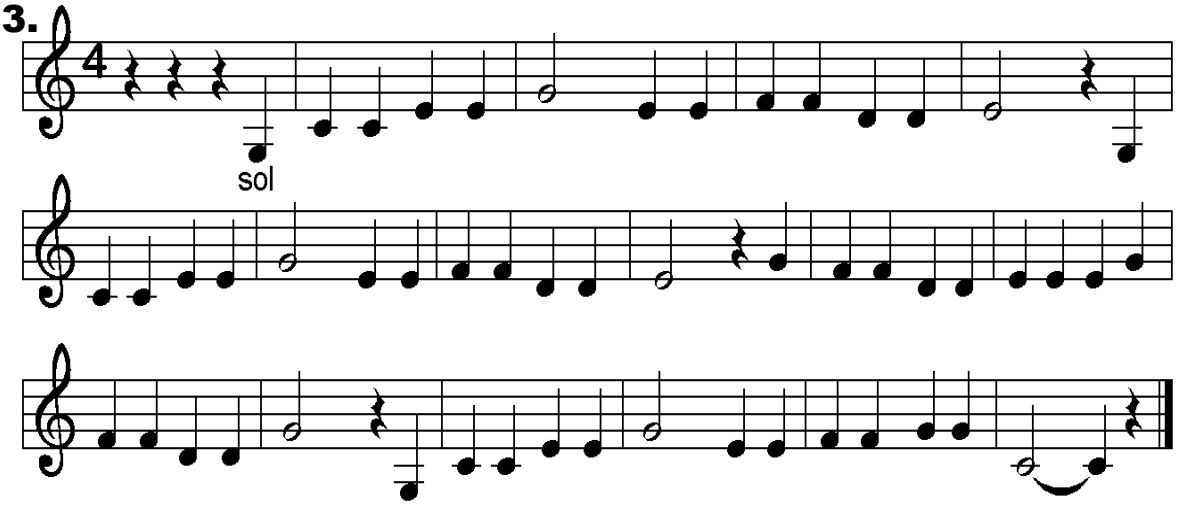

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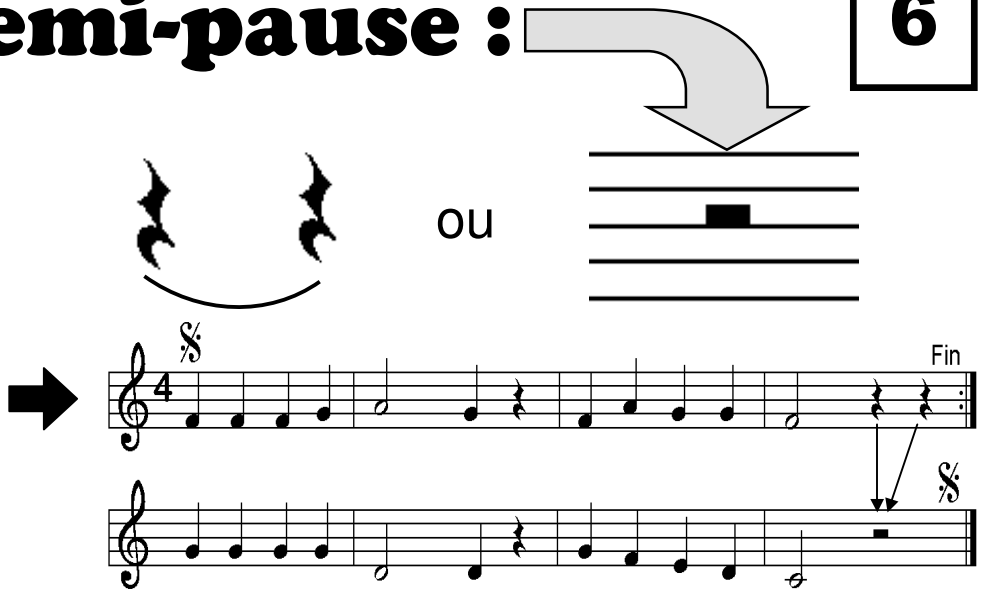
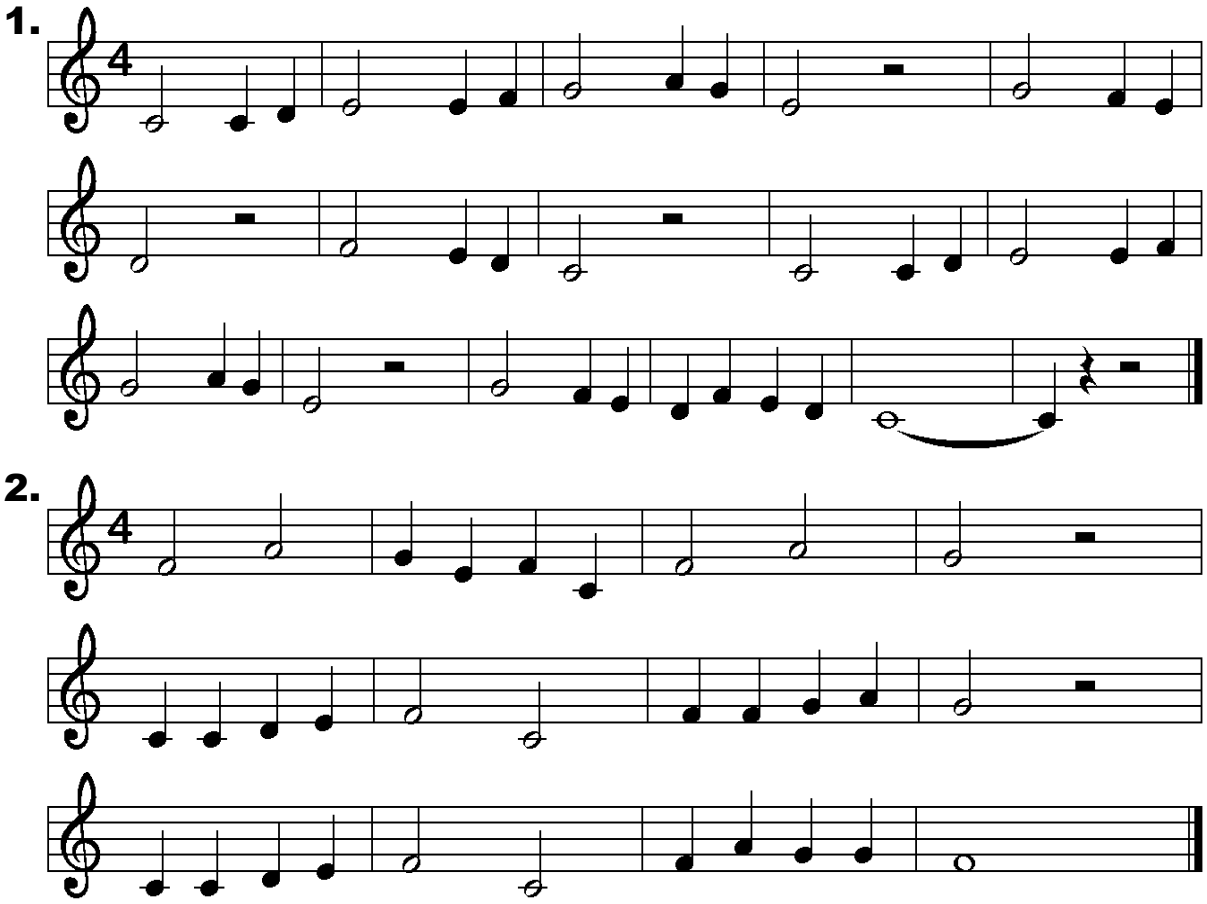


CHANSONS



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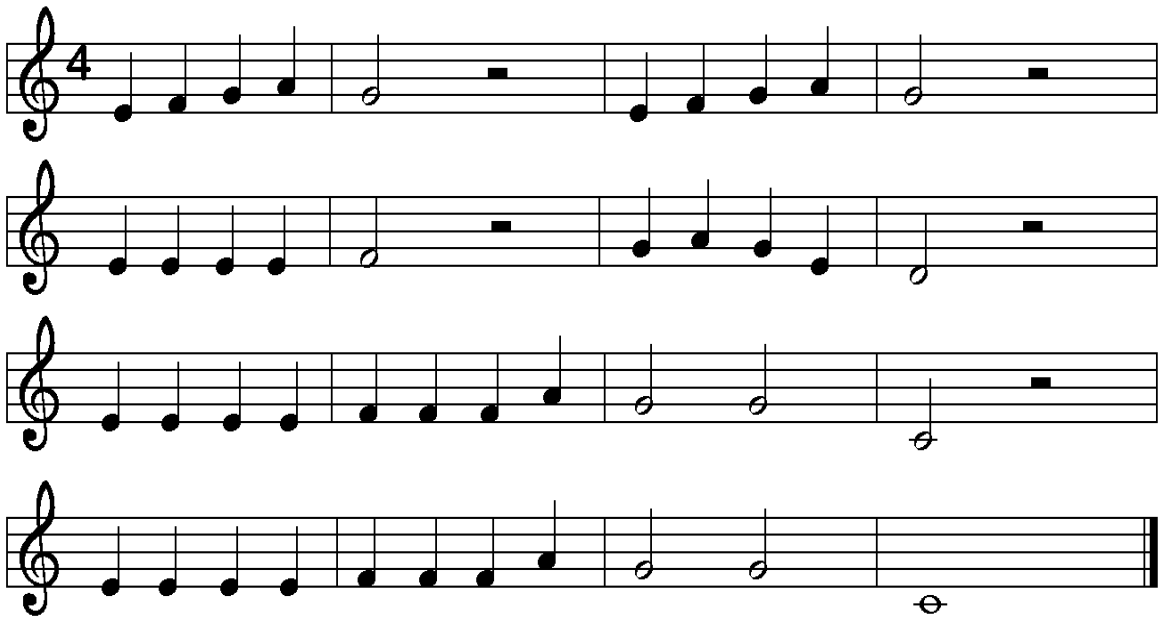

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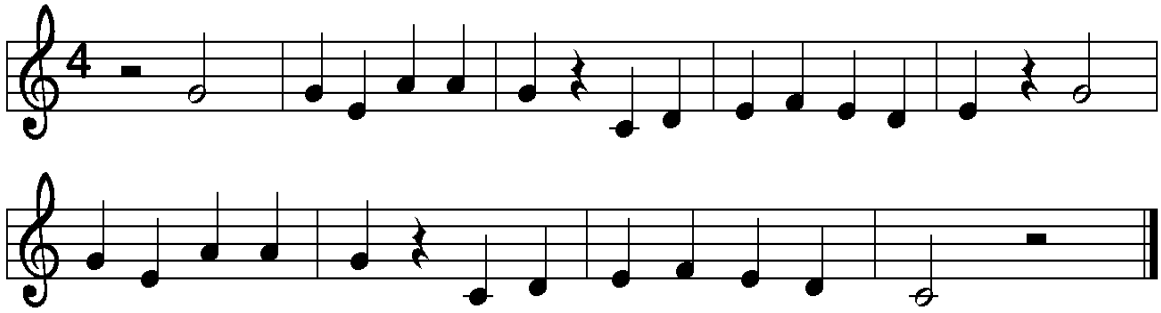

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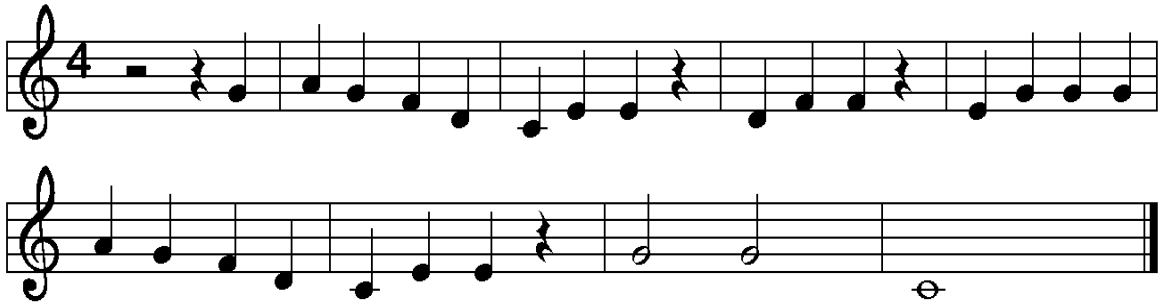

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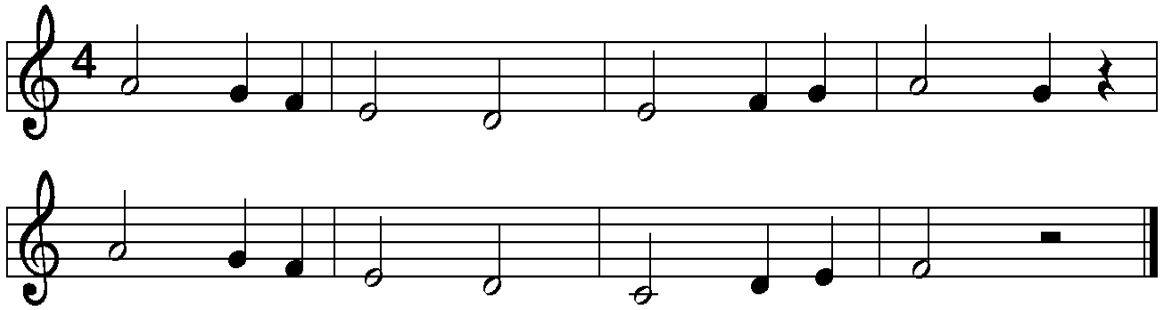

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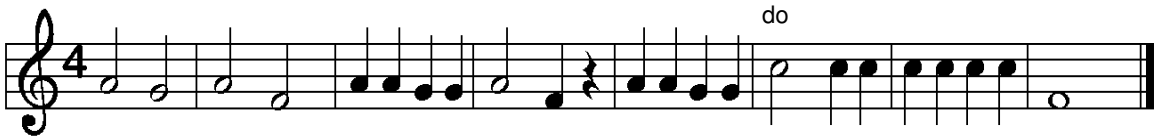

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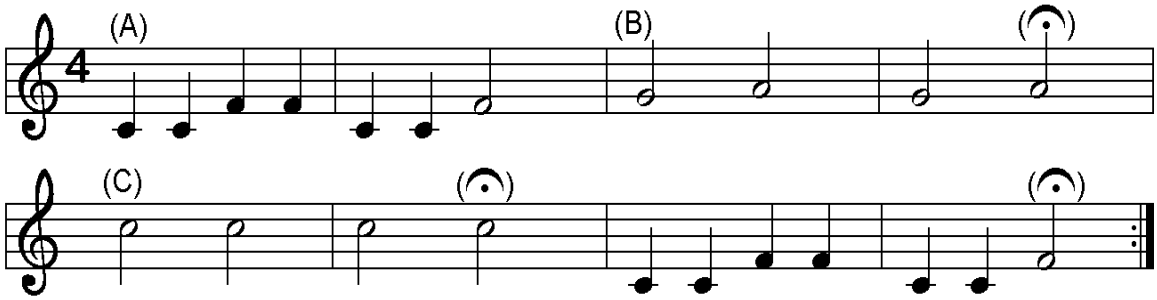

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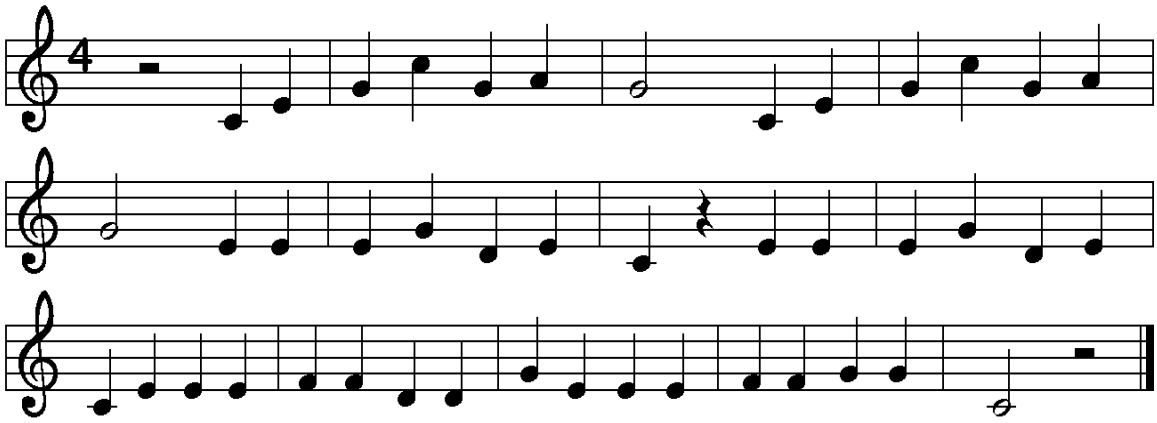

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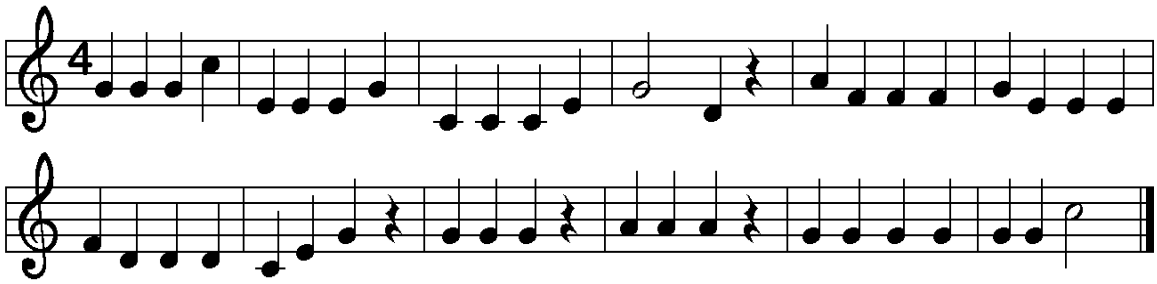

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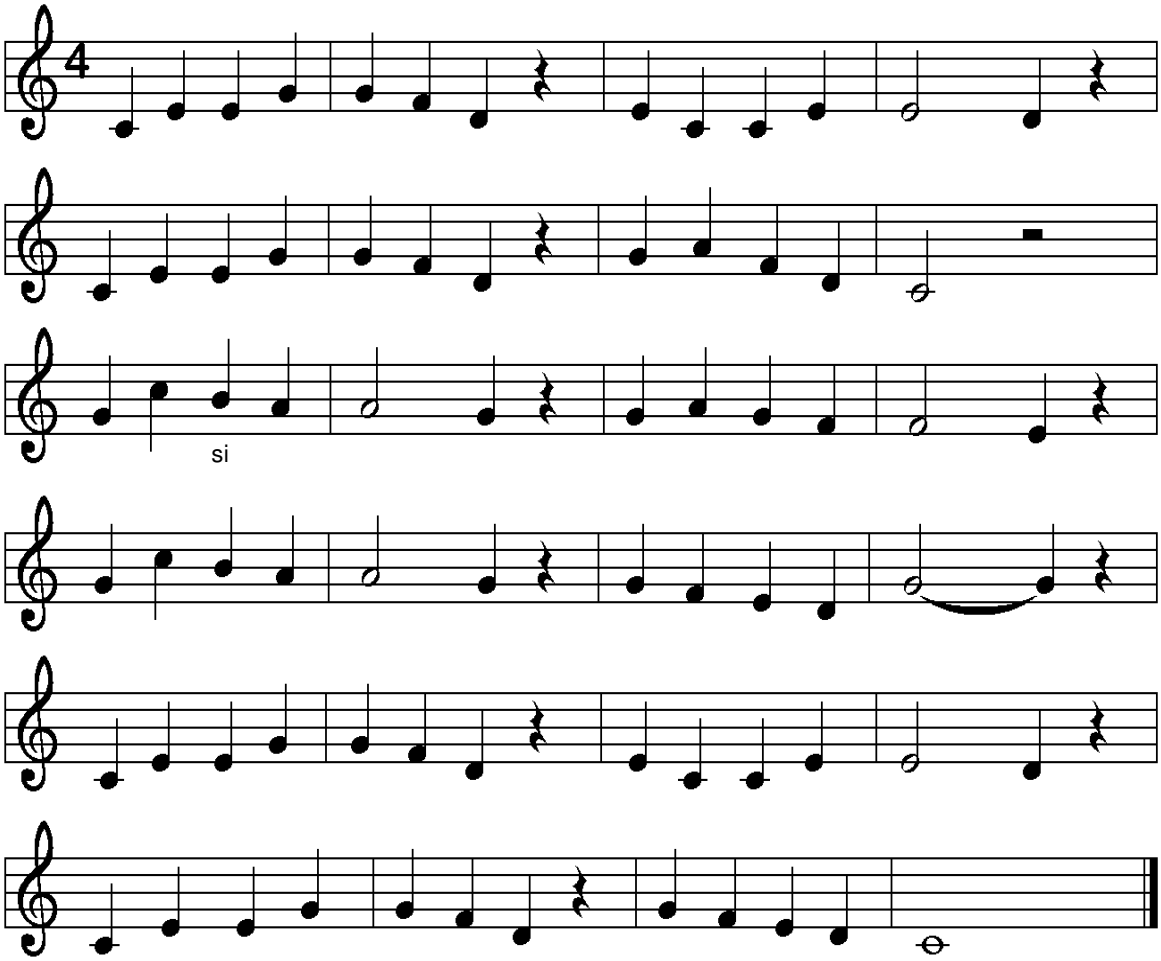

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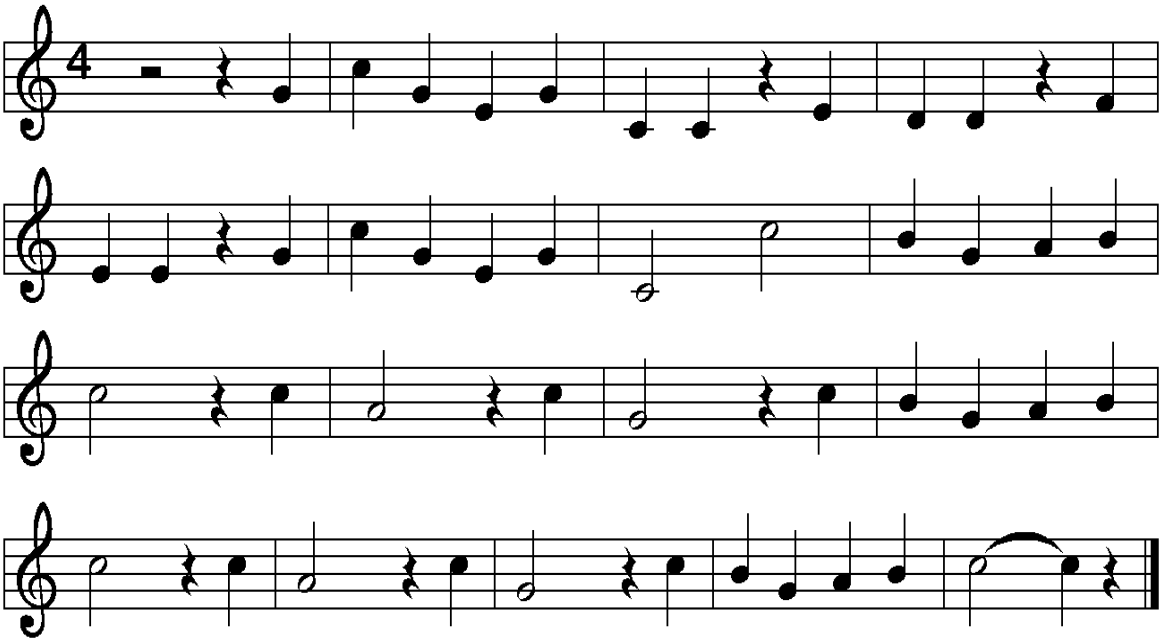

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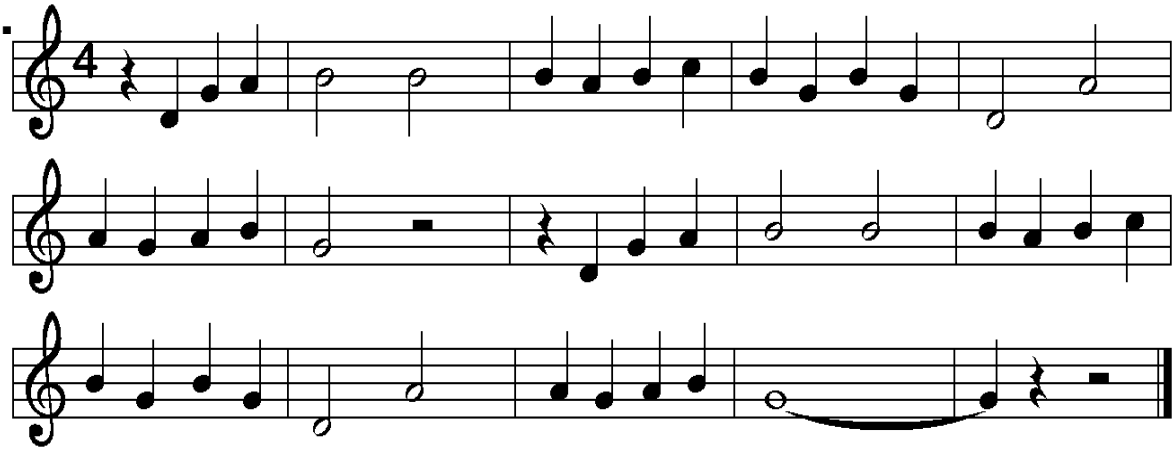

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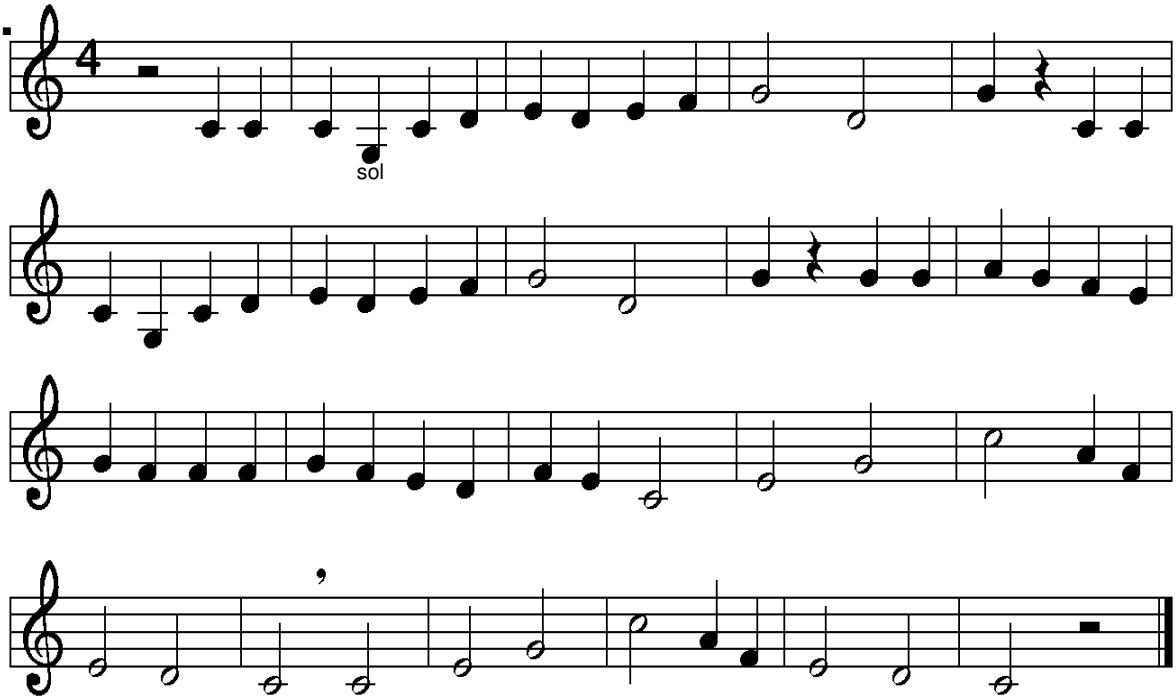

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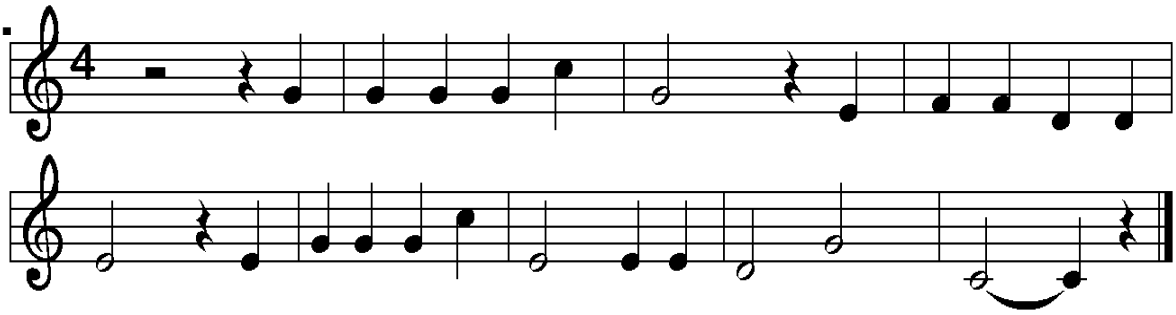

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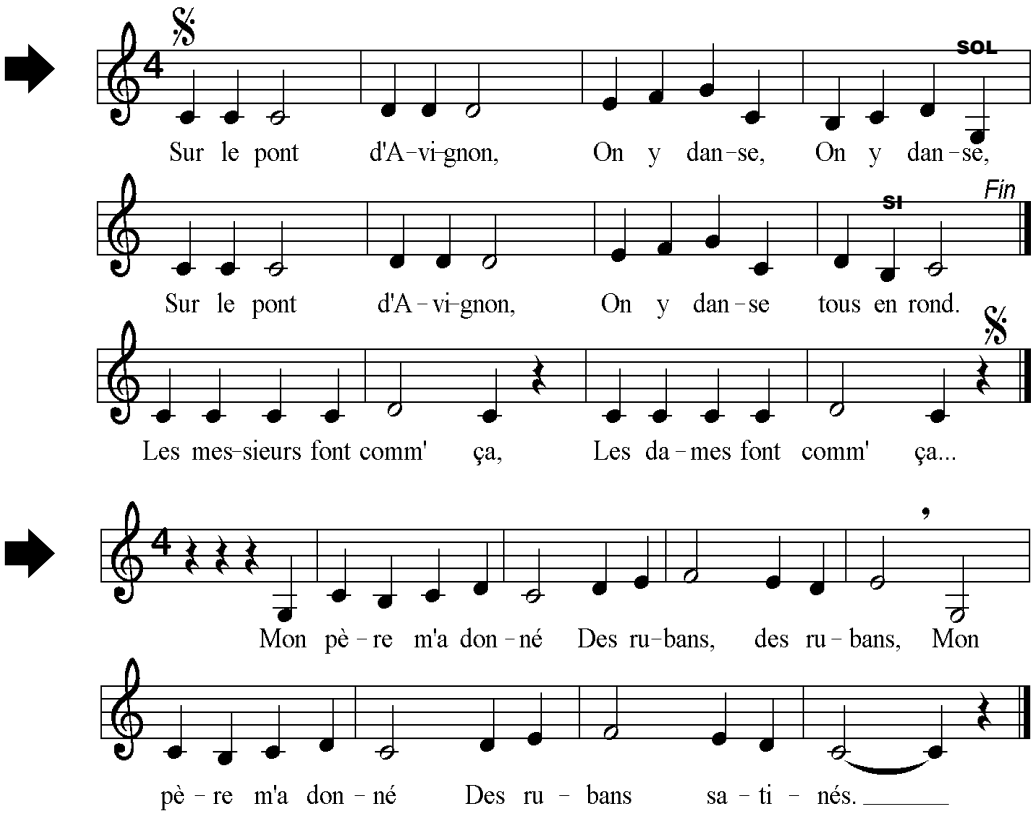

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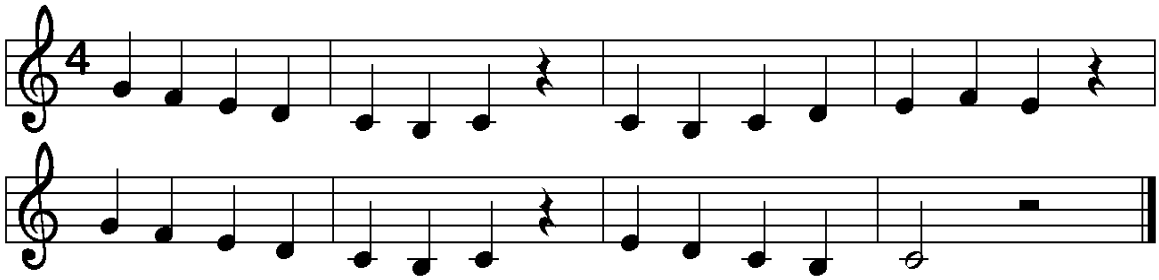

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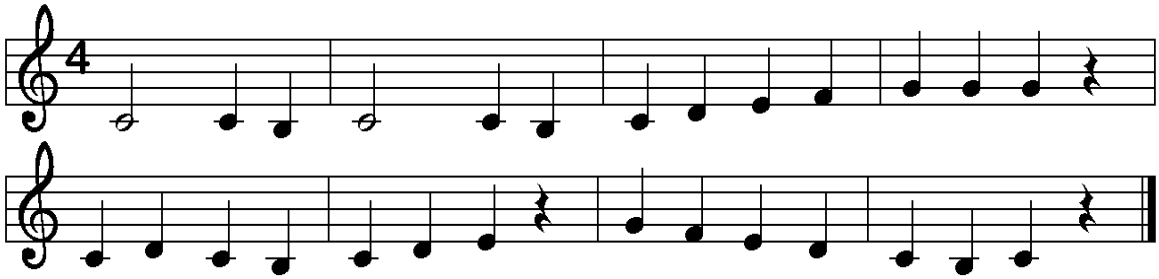

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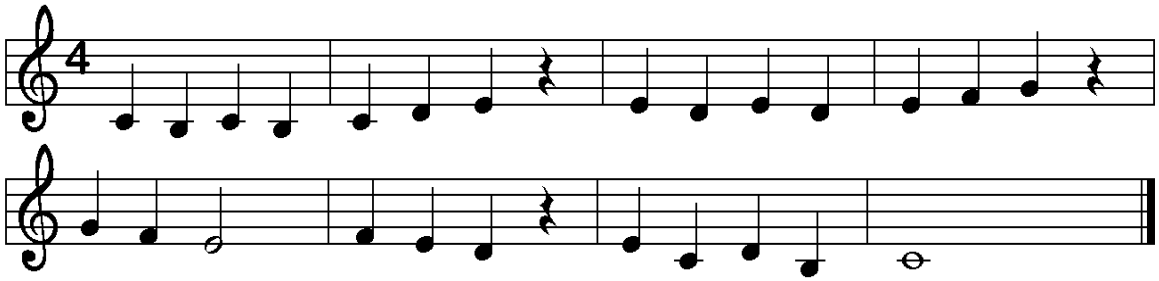

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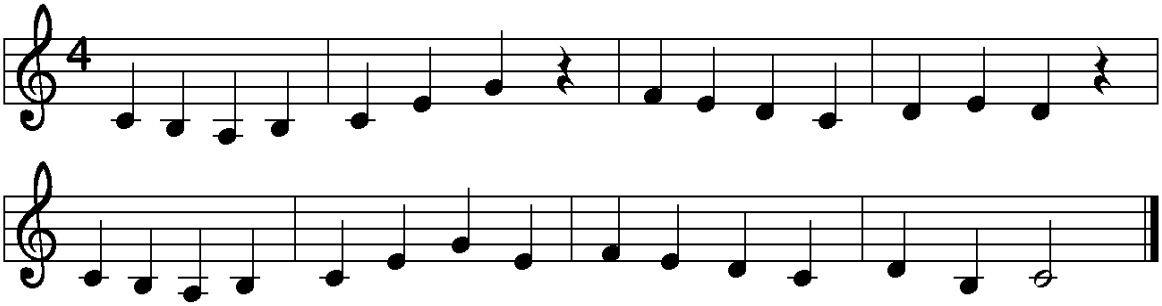

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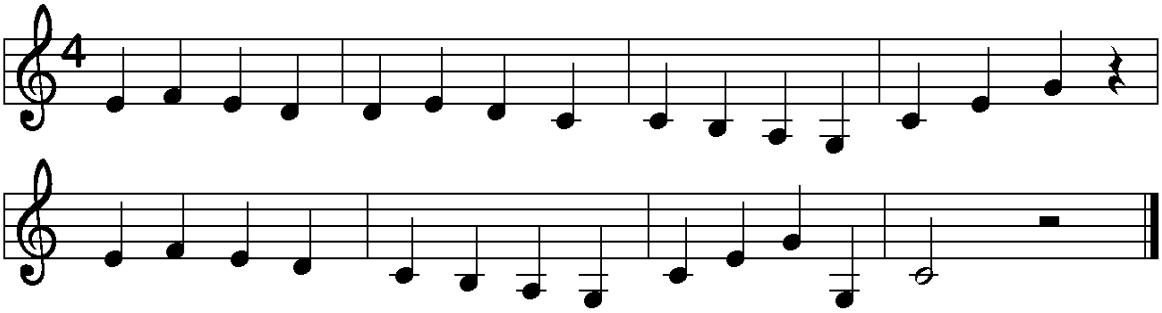

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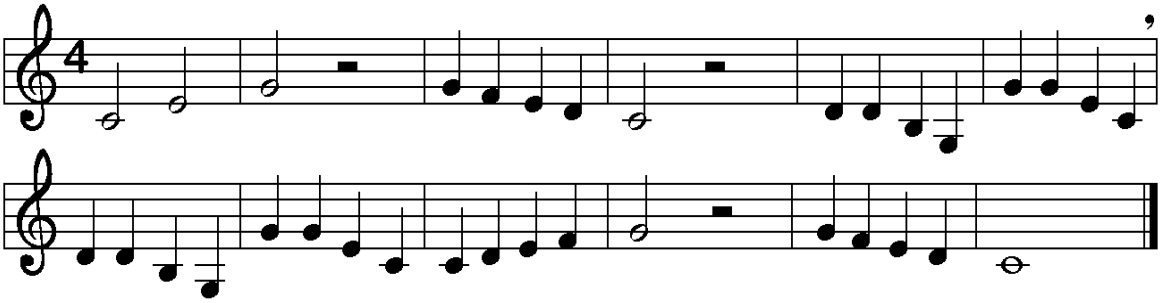

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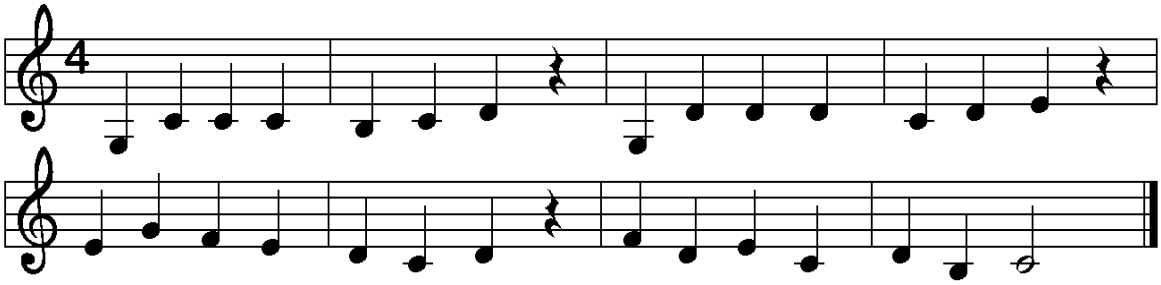

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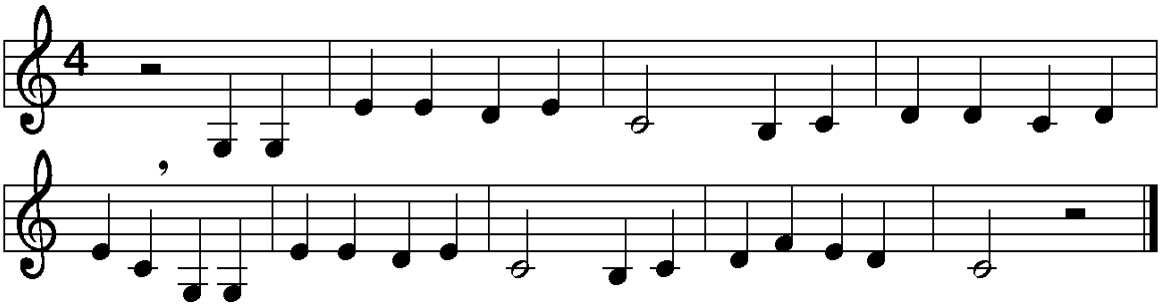

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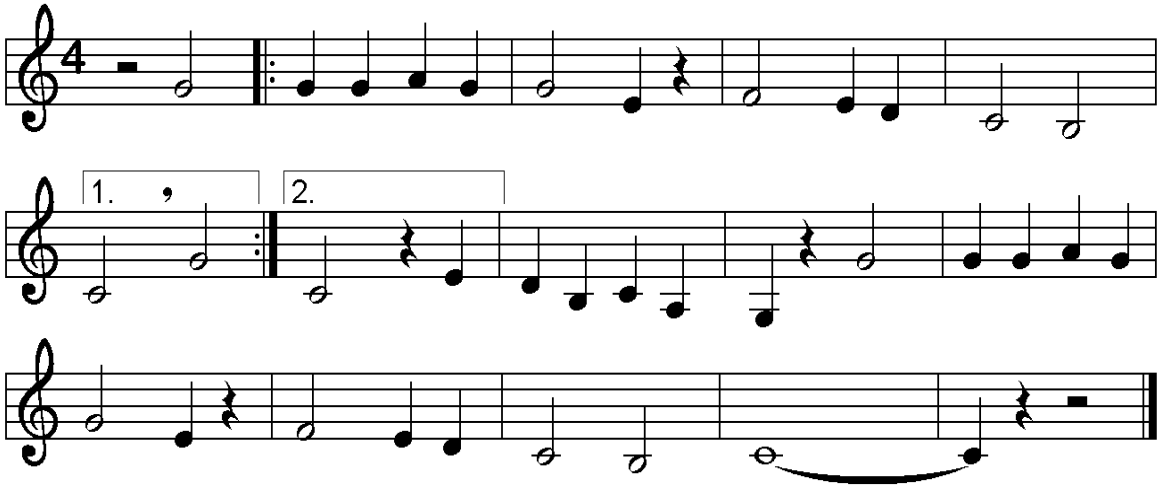

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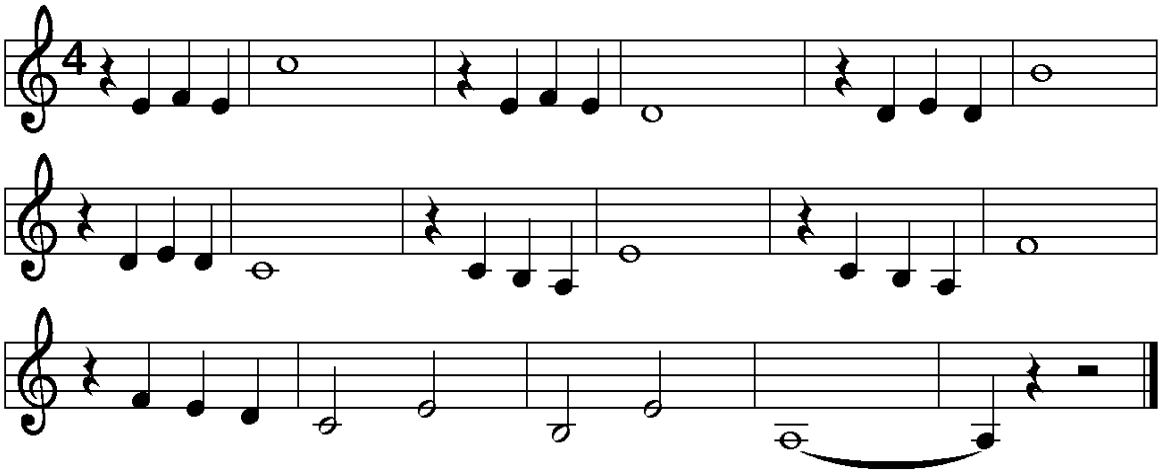

LA BLANCHE
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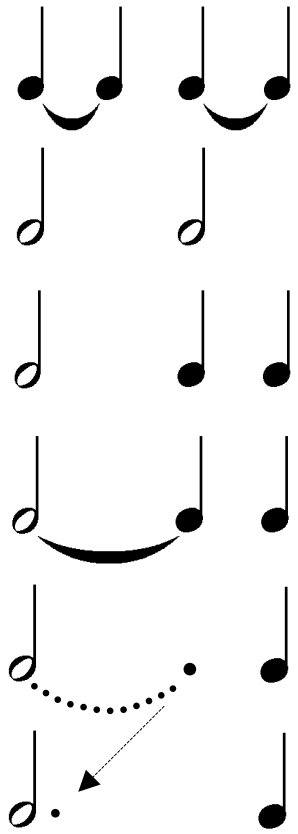

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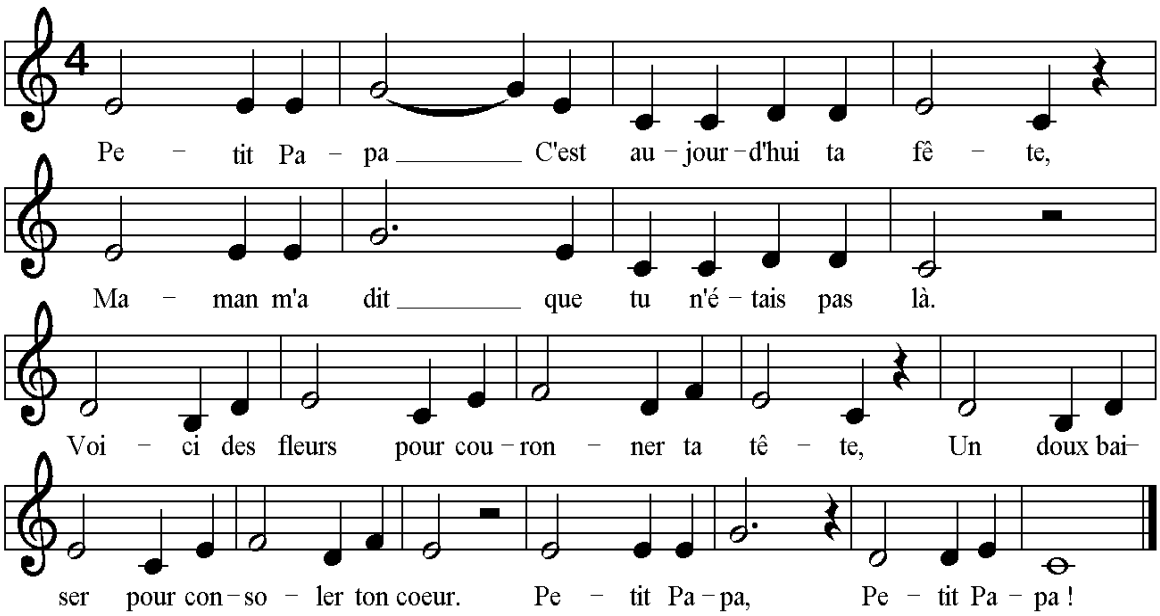

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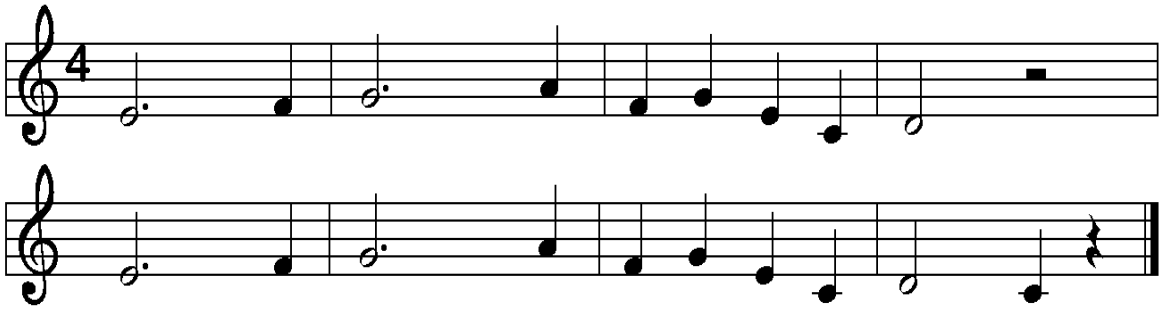

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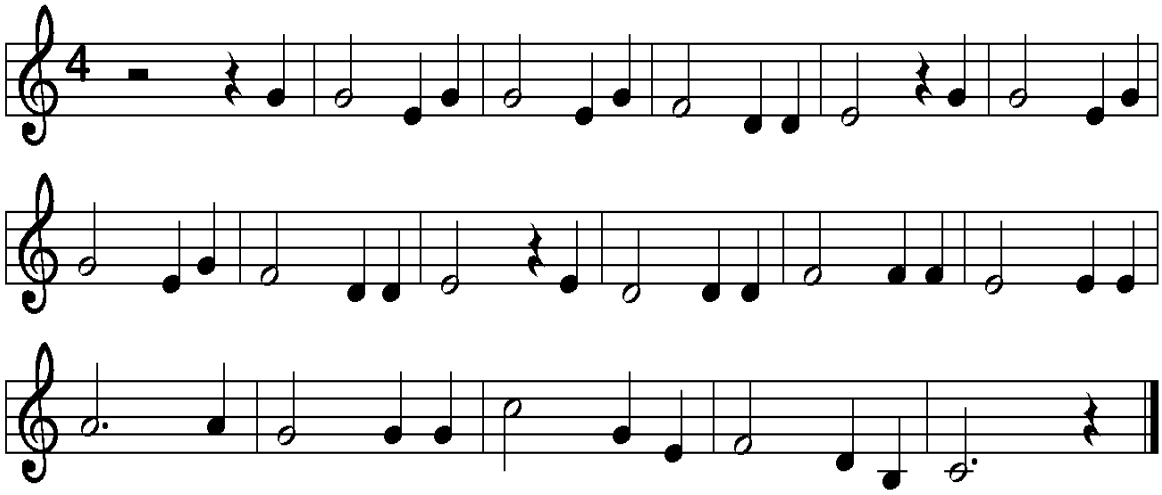

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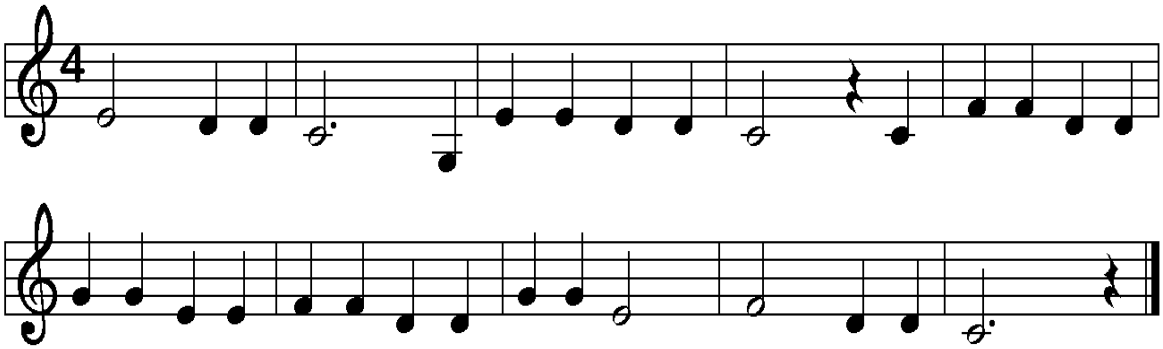
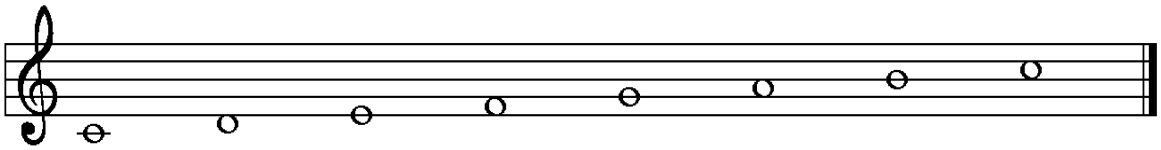


La gamme de DO



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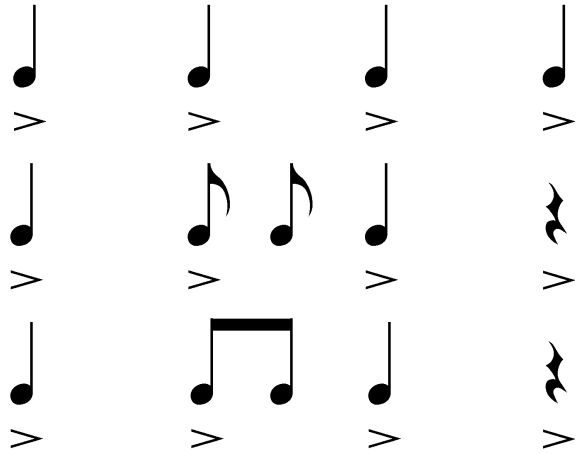

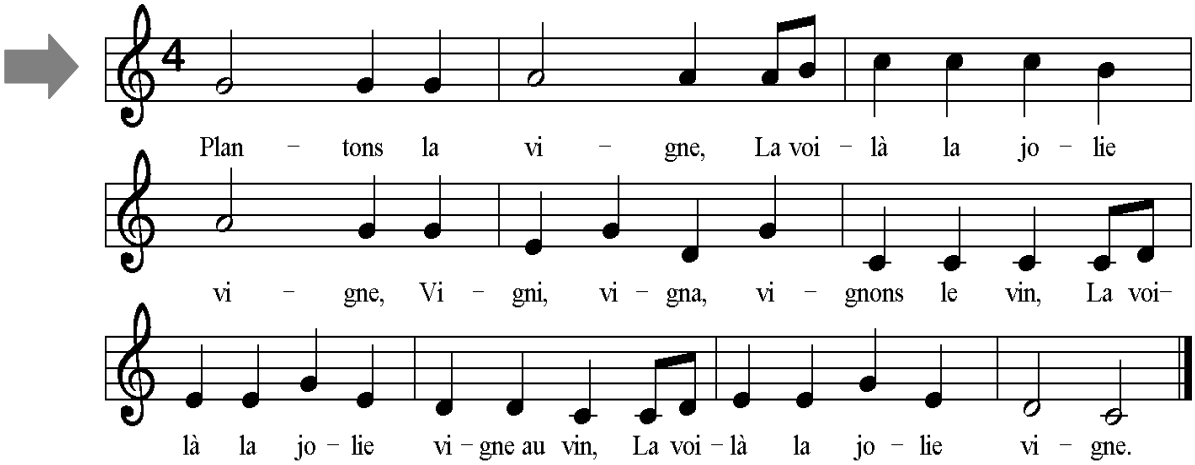
Plan – tons la vi – gne, La voi – là la jo – lie
vi – gne, Vi – gni, vi – gna, vi – gnons le vin, La voi–
là la jo – lie vi – gne au vin, La voi – là la jo – lie vi – gne.

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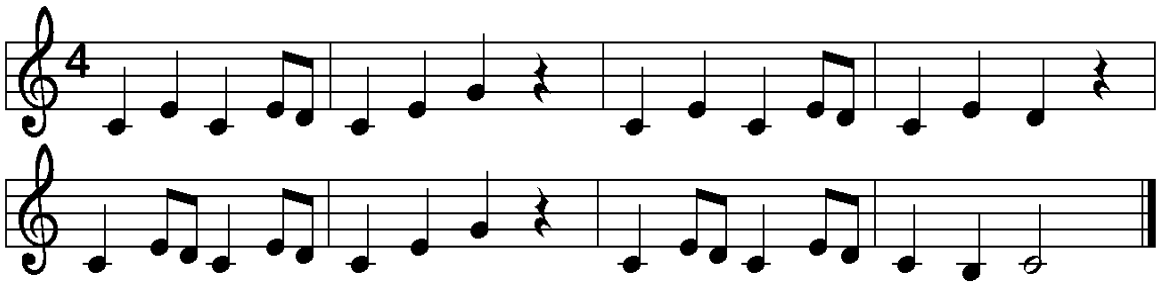

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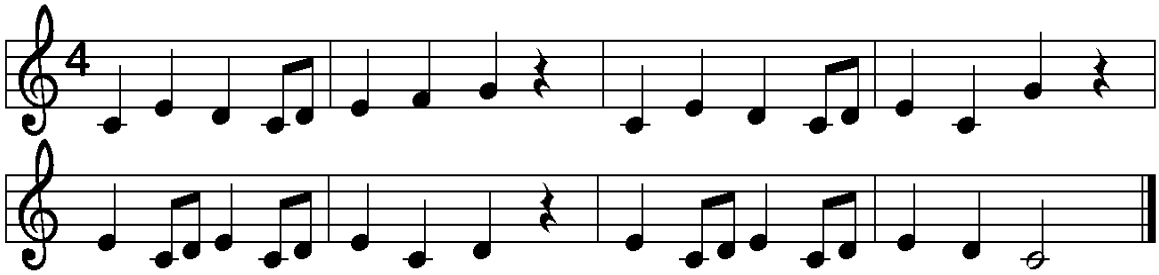

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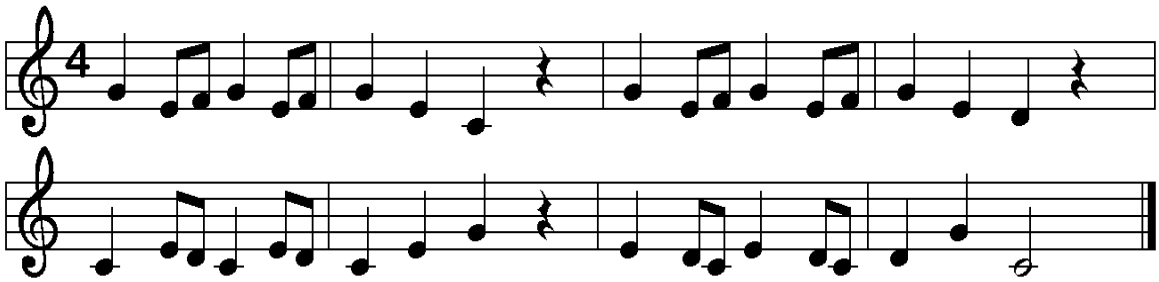

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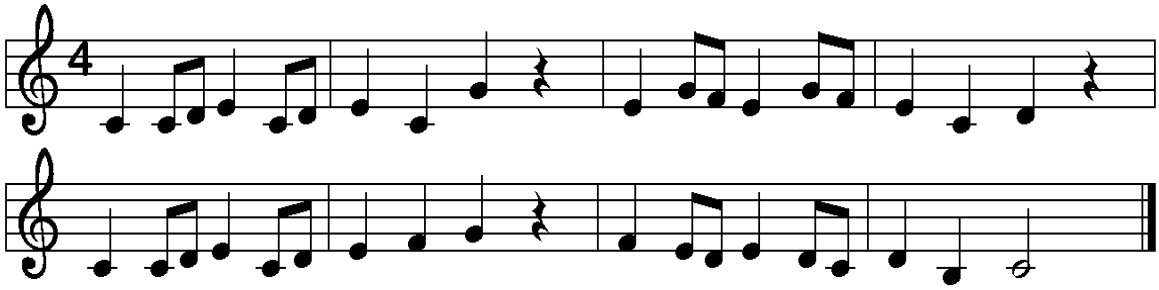

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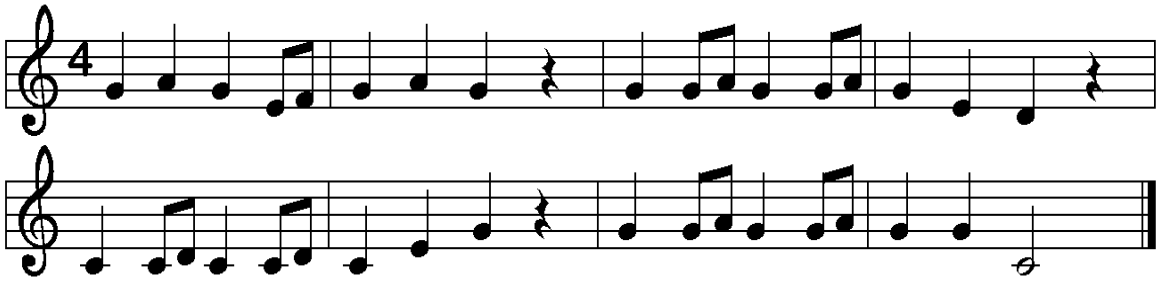

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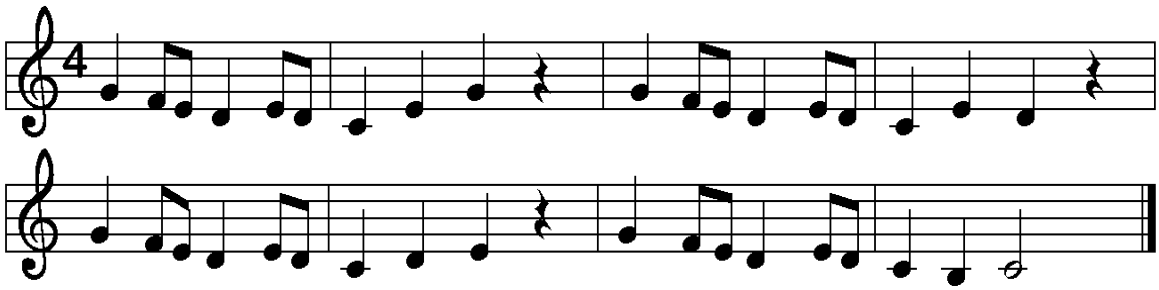

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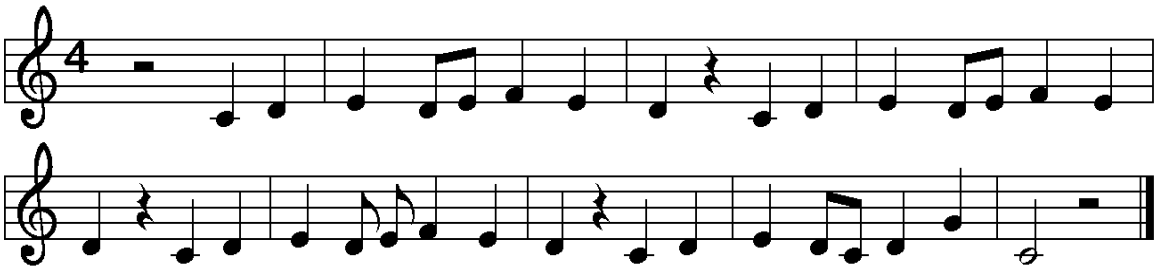

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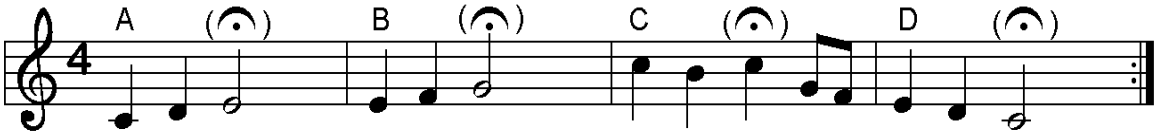

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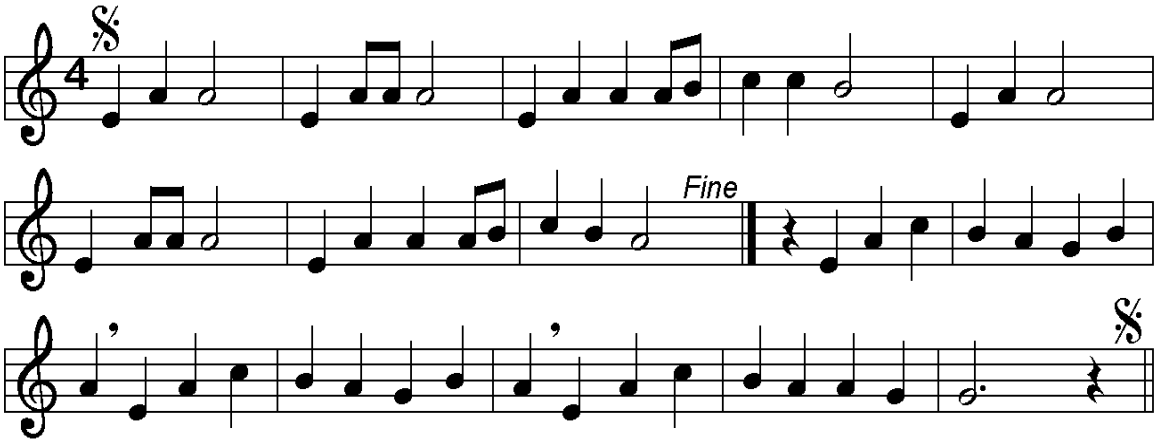

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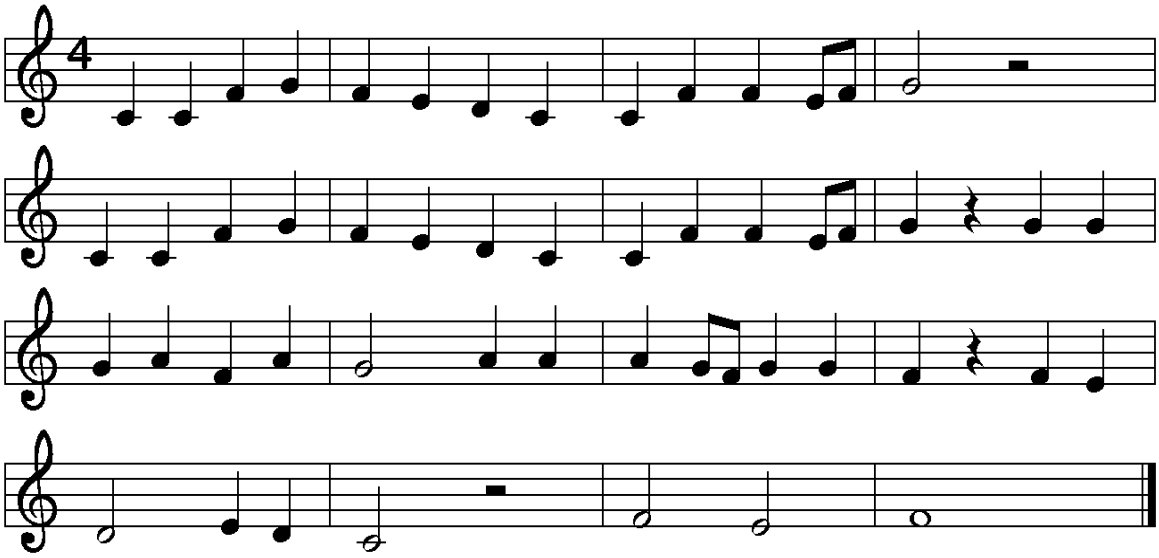

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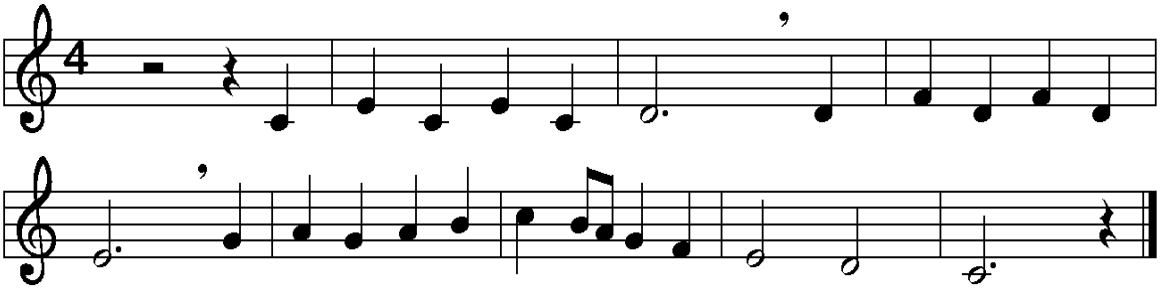

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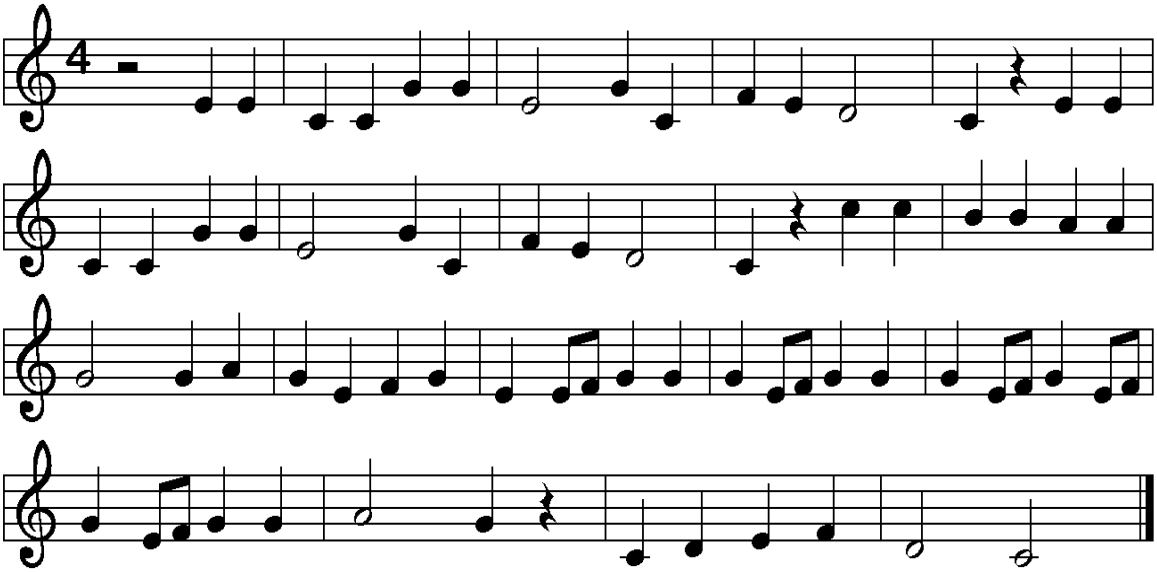

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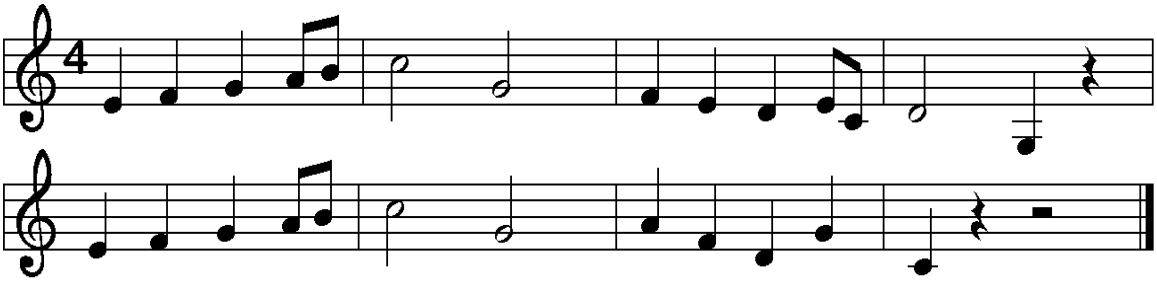

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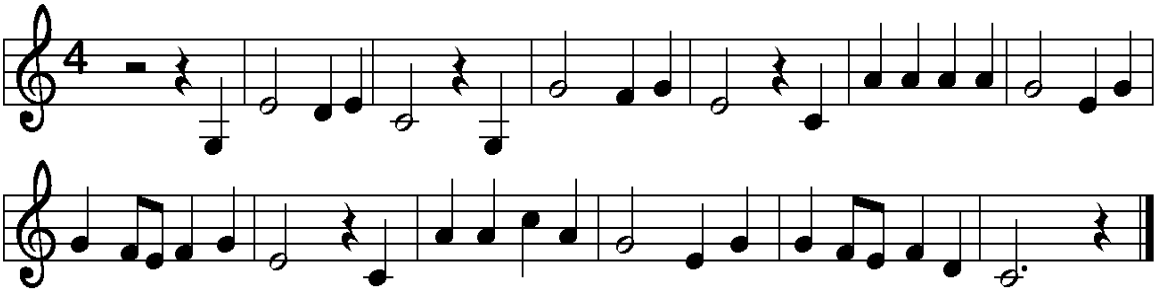

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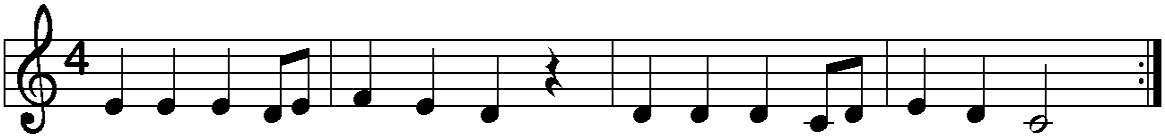

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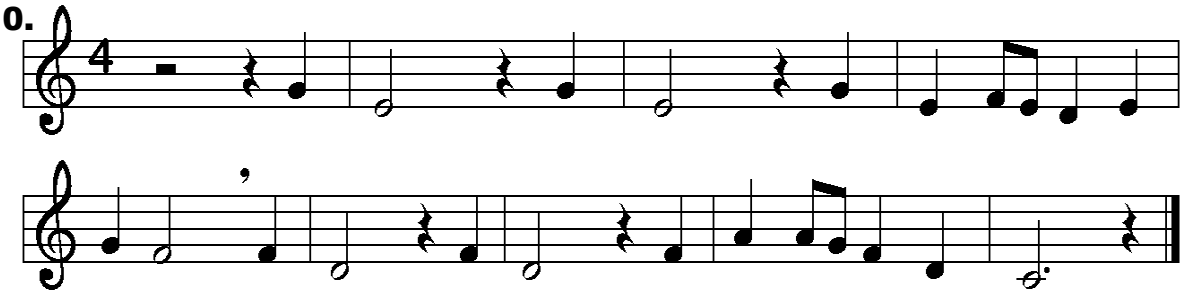

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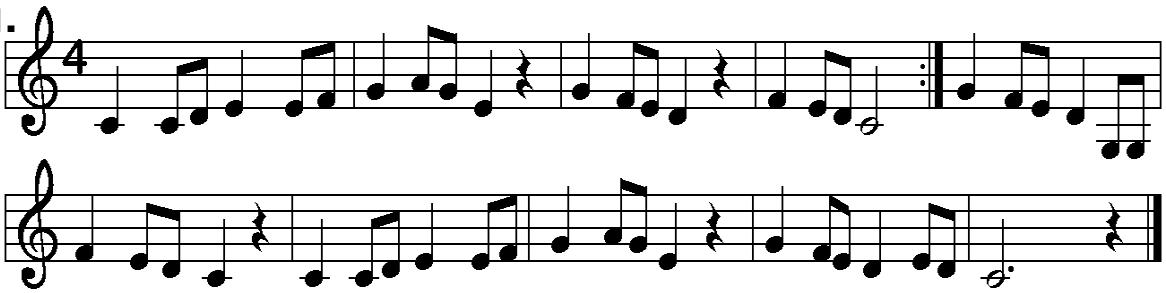

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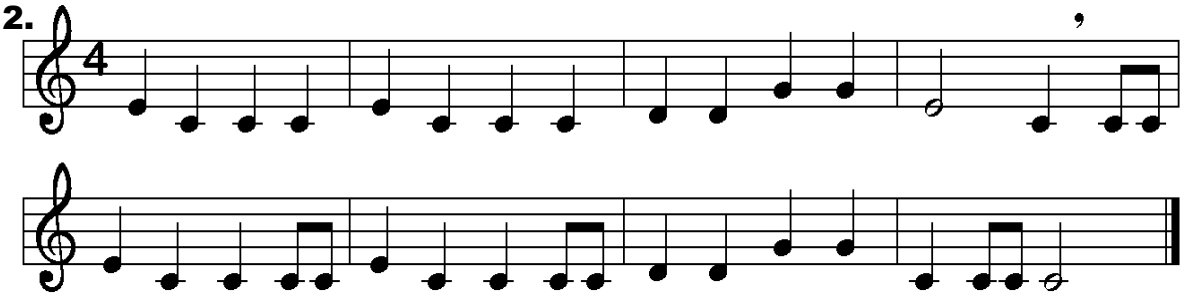

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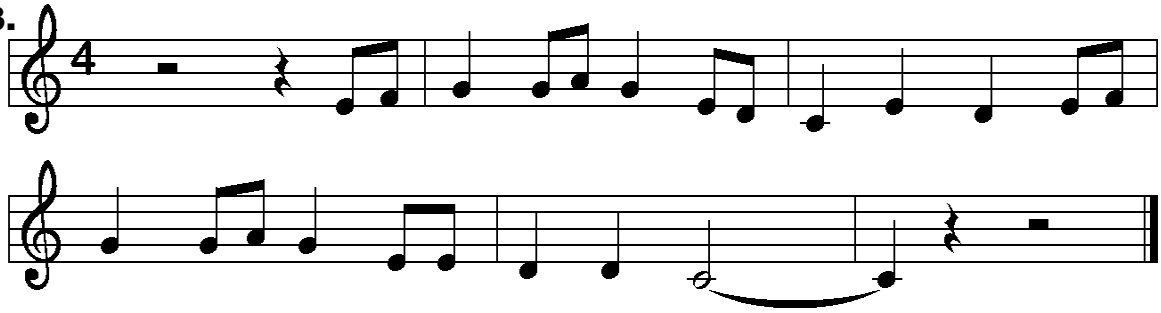

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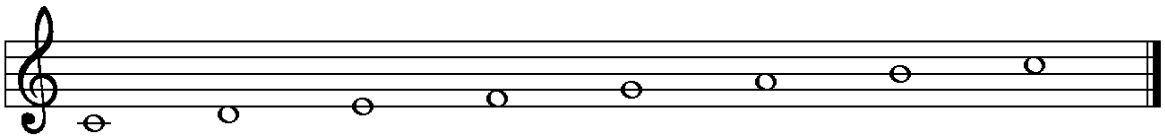

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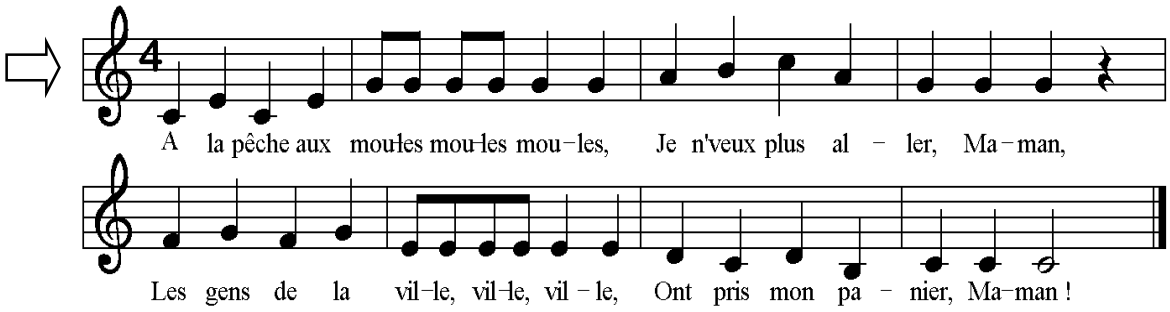
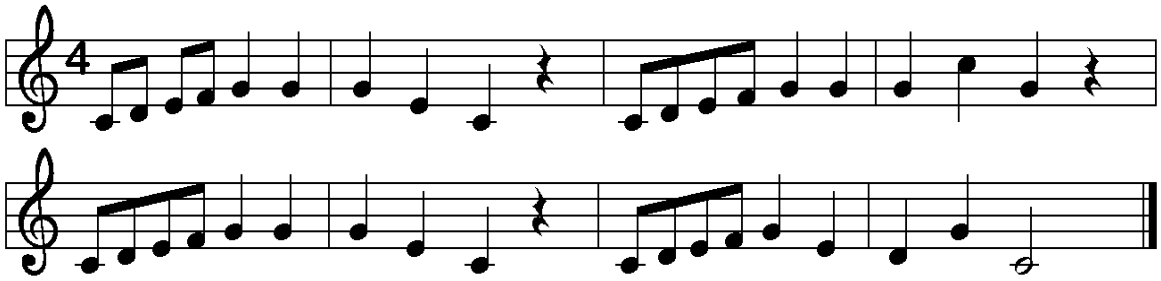

A la pêche aux mou-les mou-les mou-les, Je n'veux plus al - ler, Ma-man,
Les gens de la vil-le, vil-le, vil-le, Ont pris mon pa - nier, Ma-man !

1.



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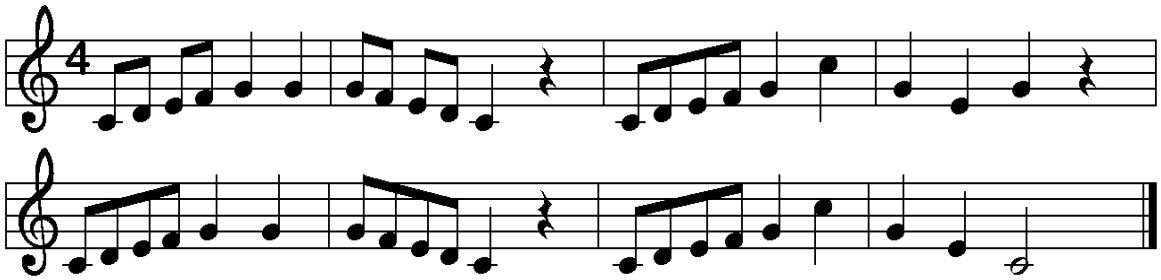

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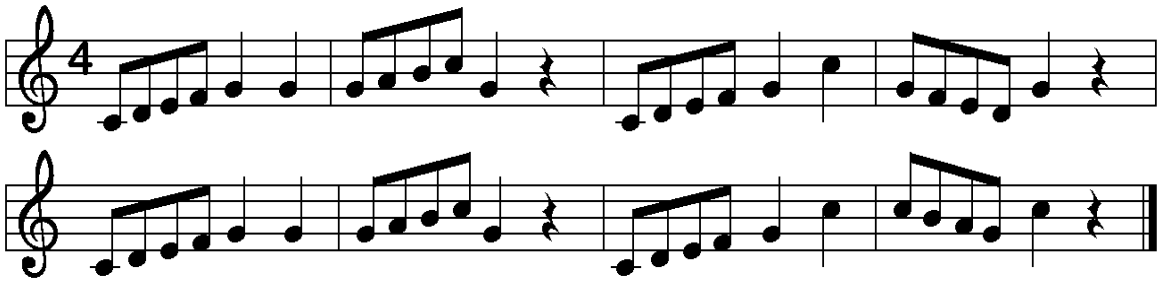

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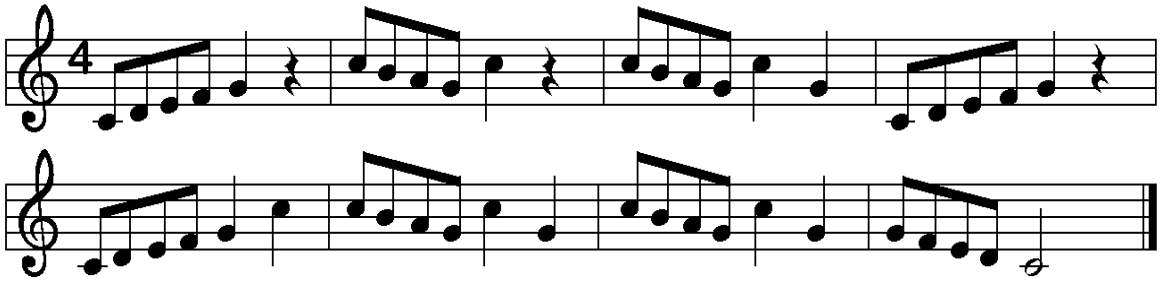

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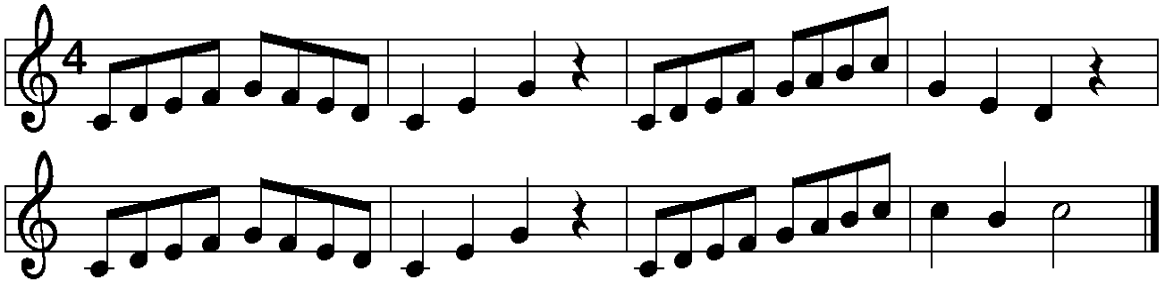

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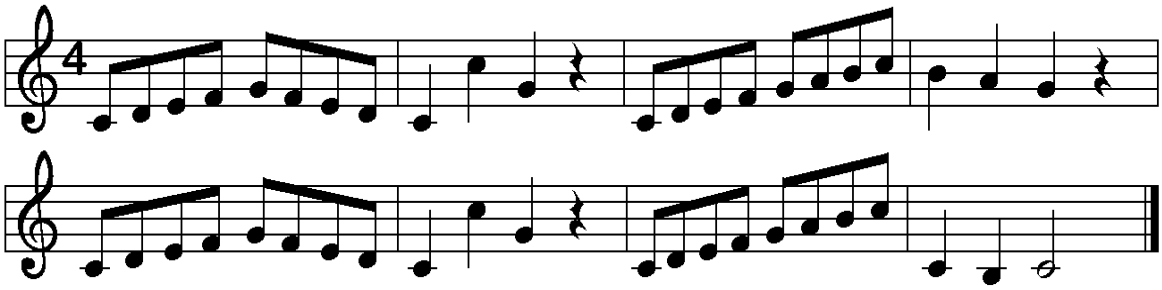

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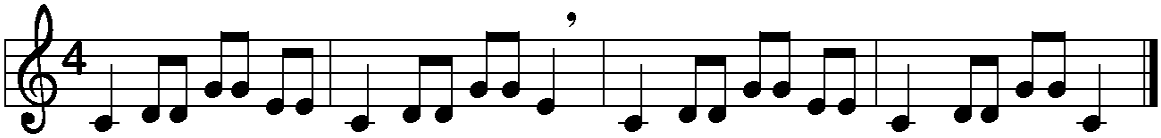

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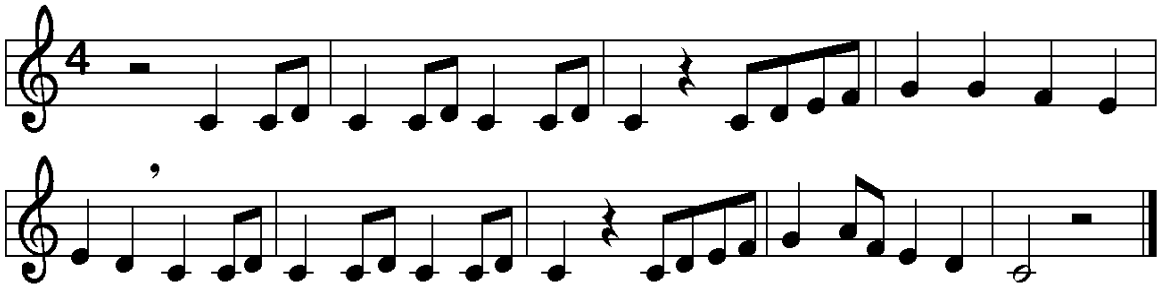

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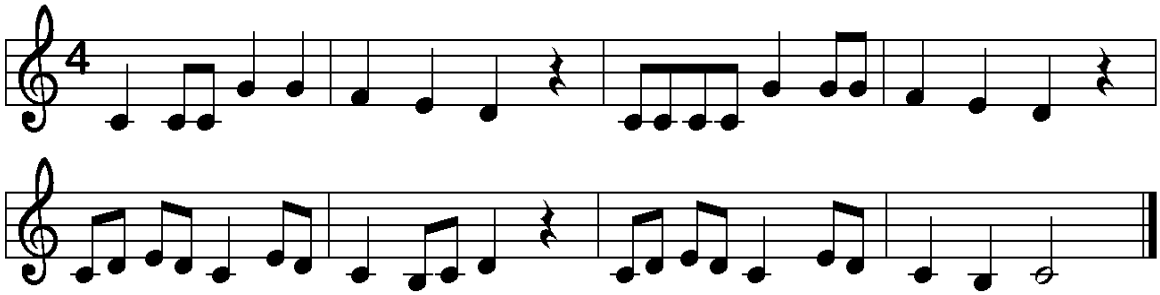

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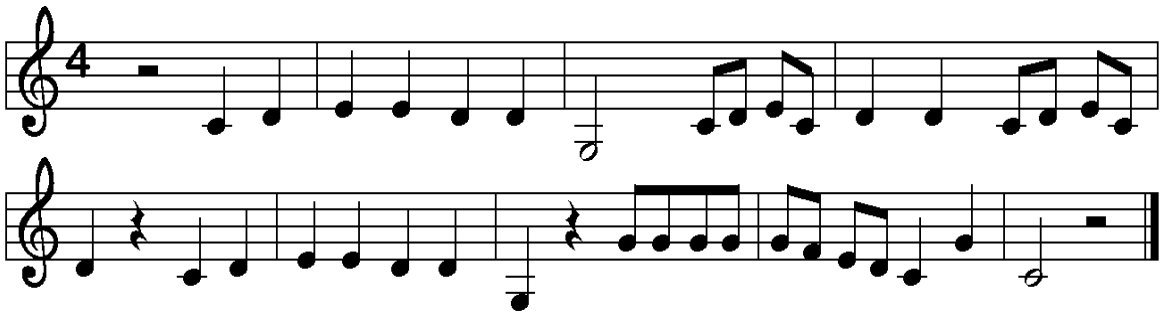

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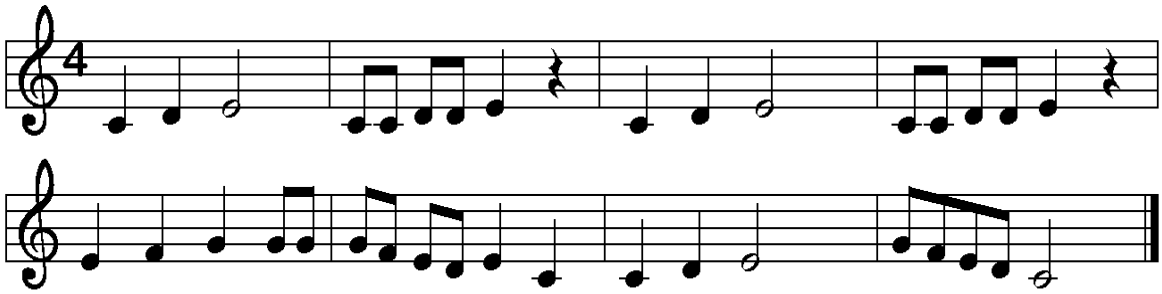

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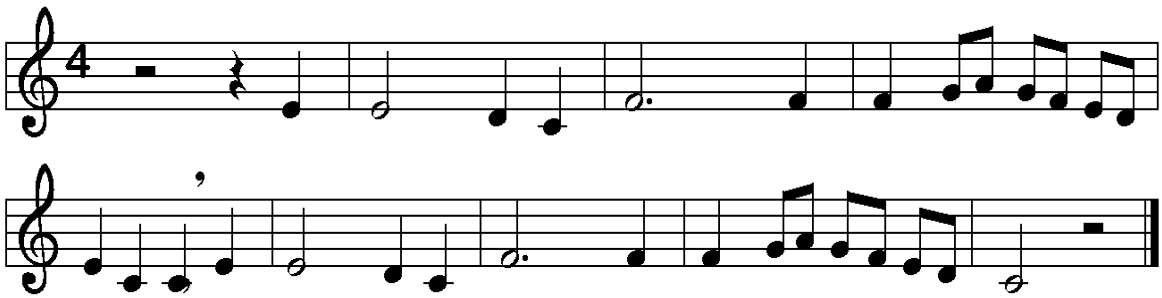

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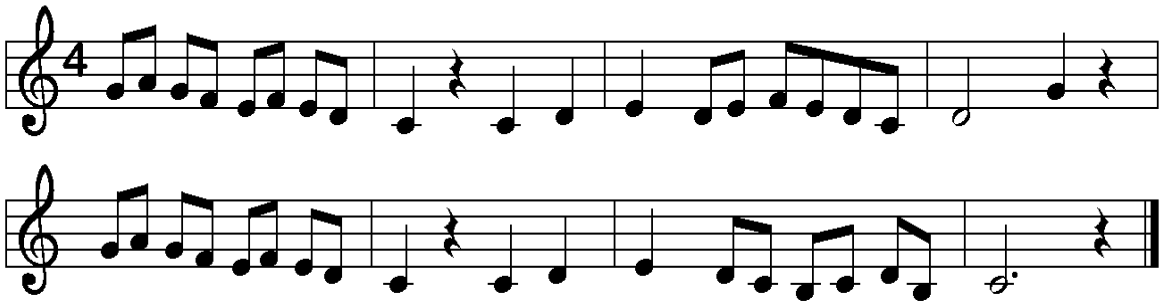

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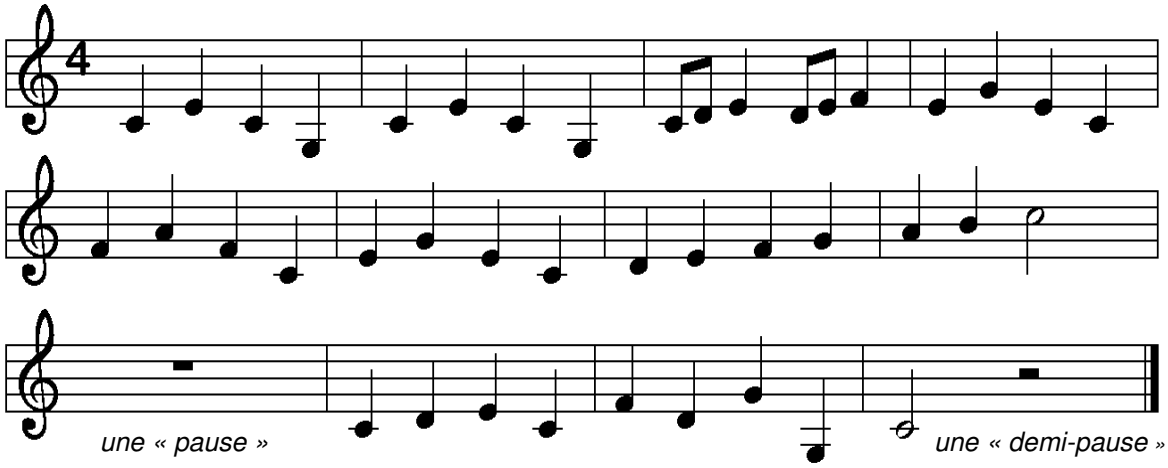

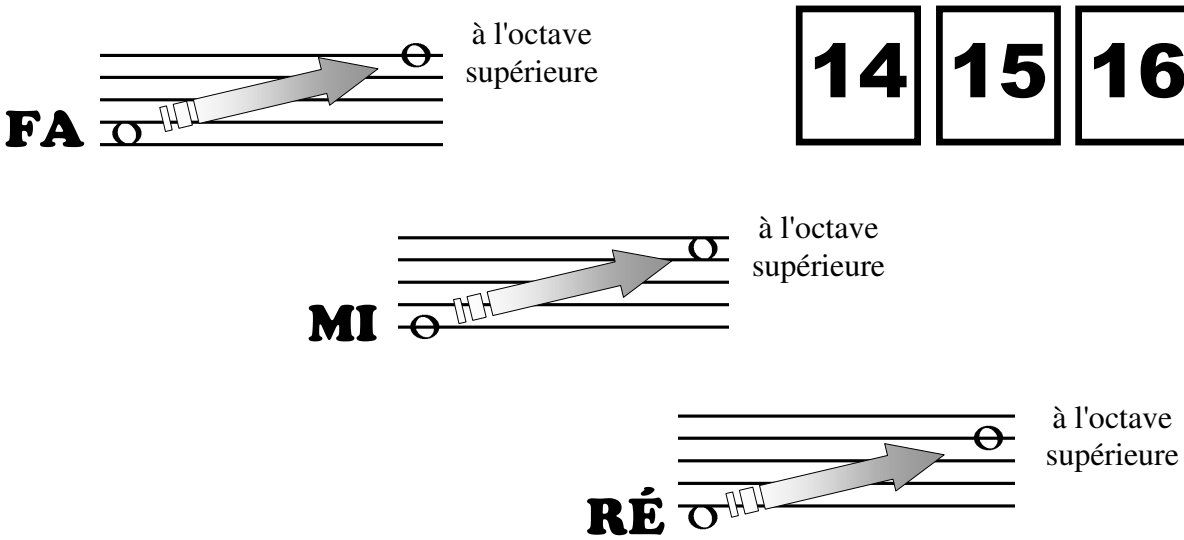

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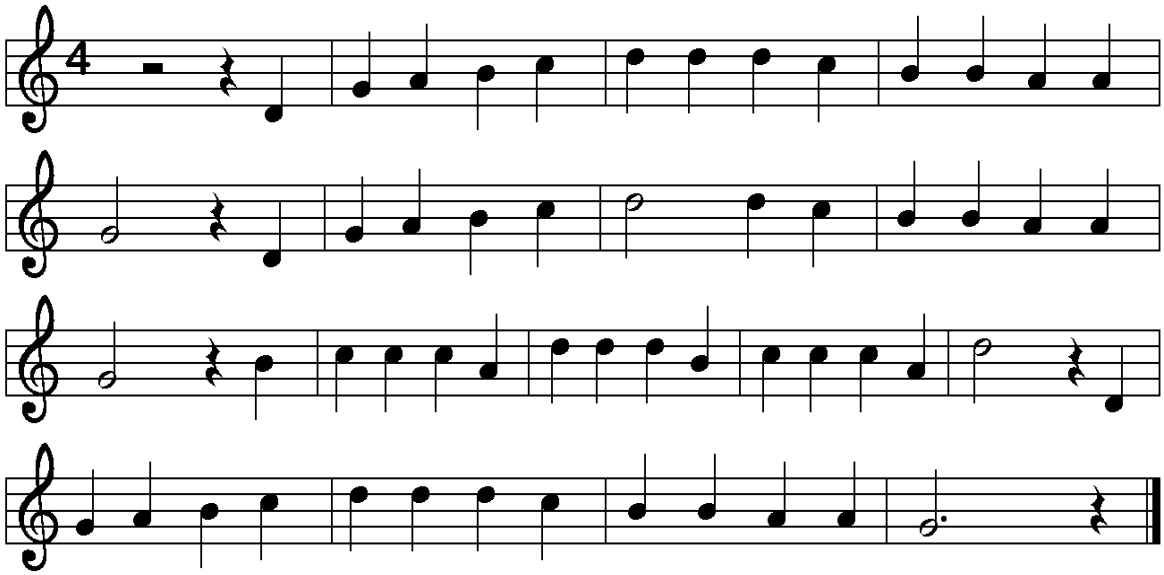

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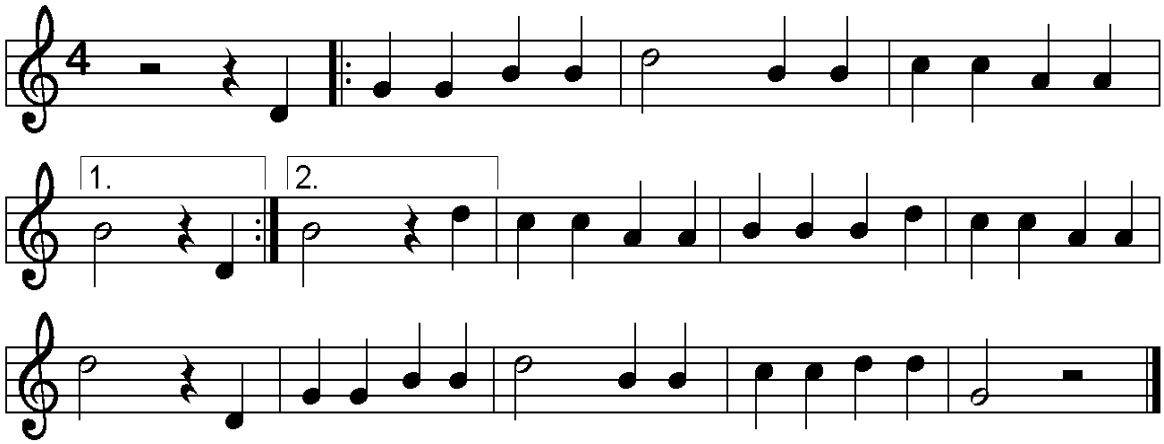

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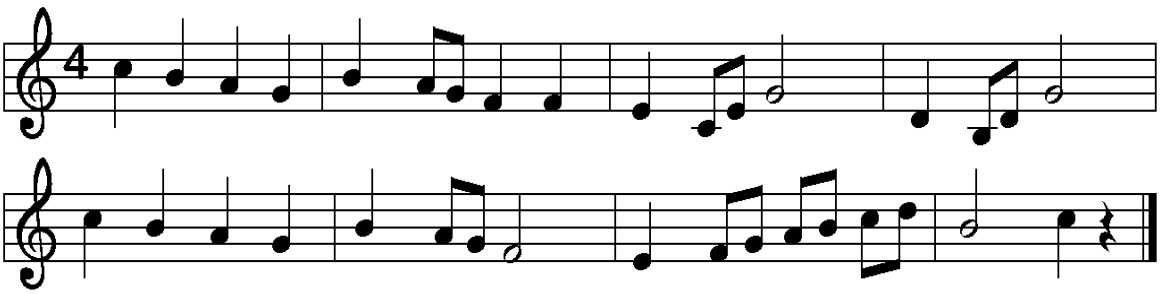

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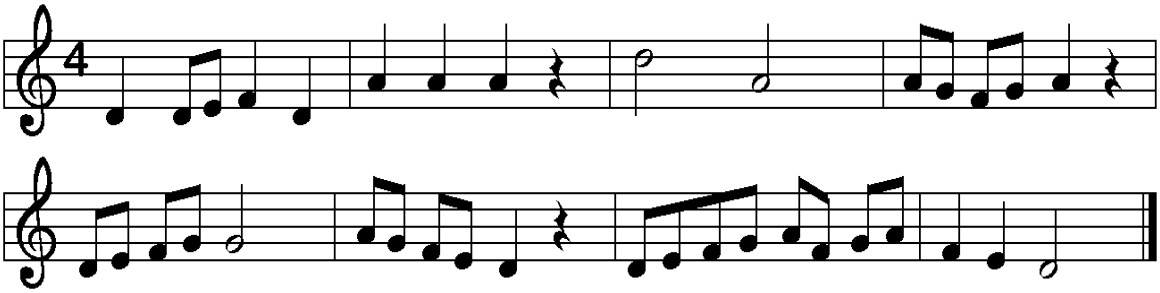

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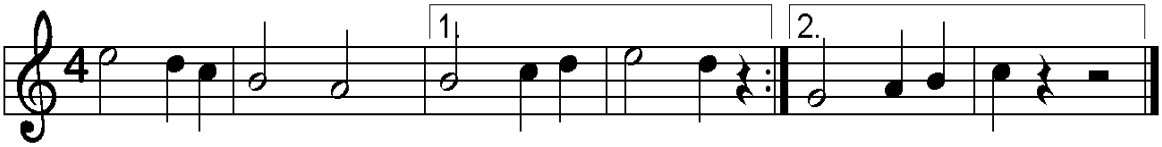

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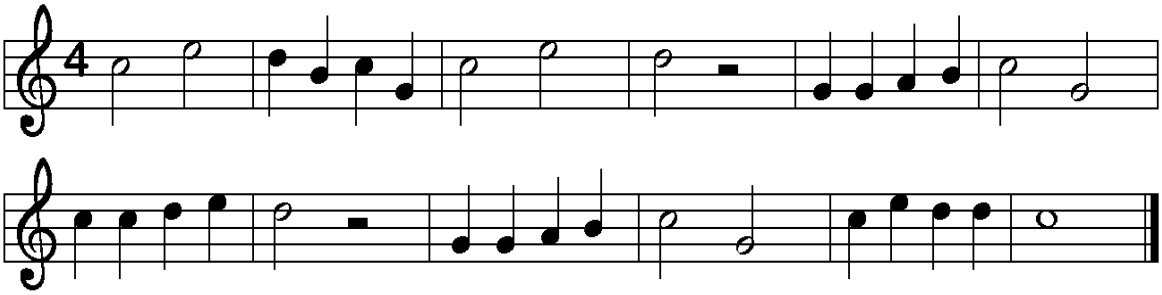

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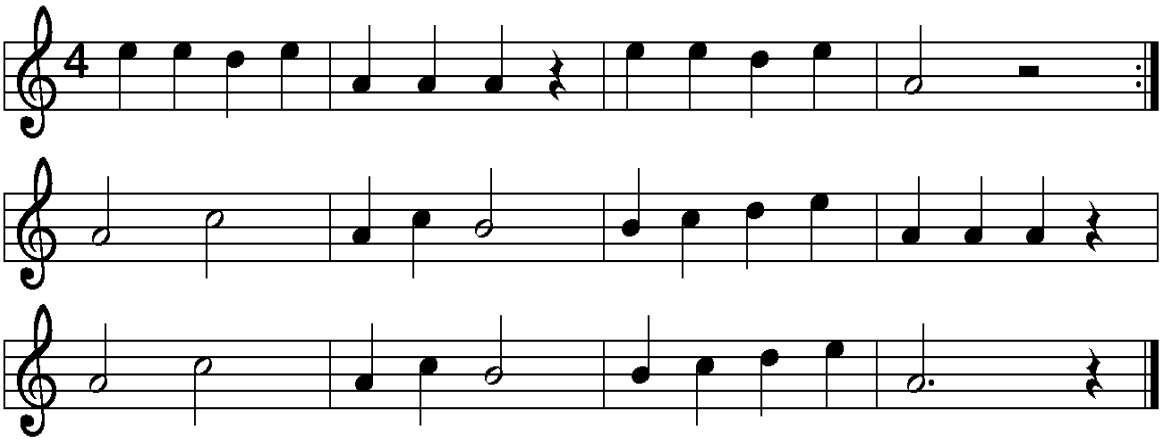

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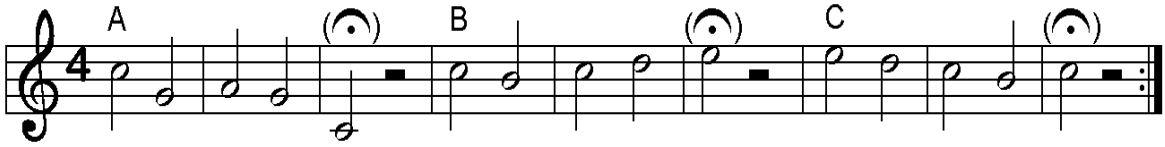

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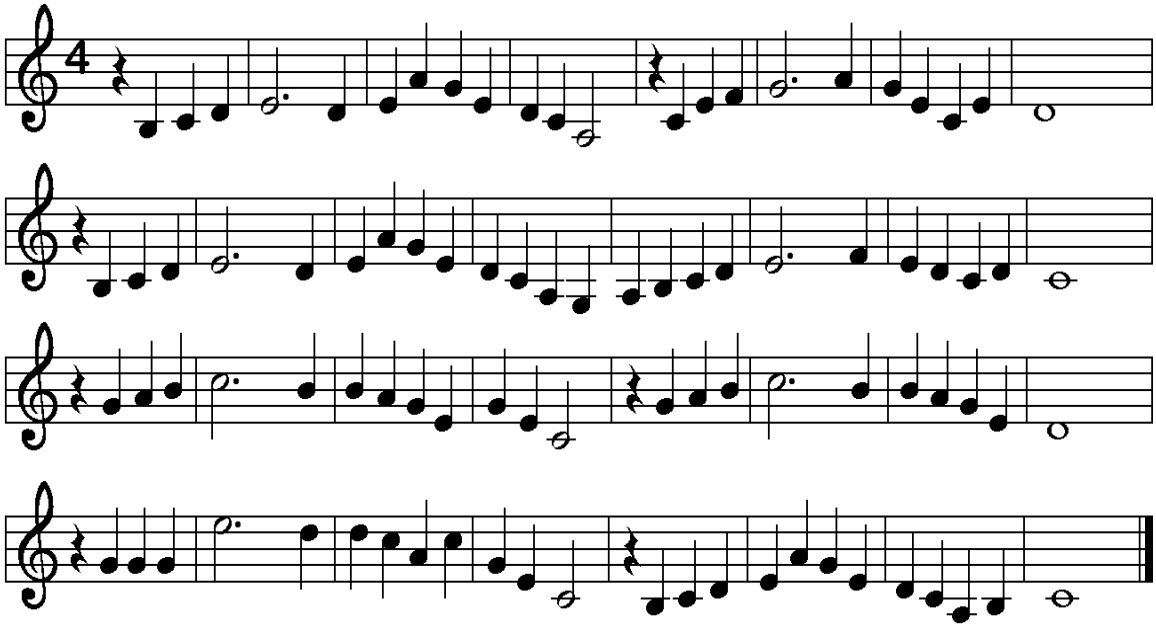

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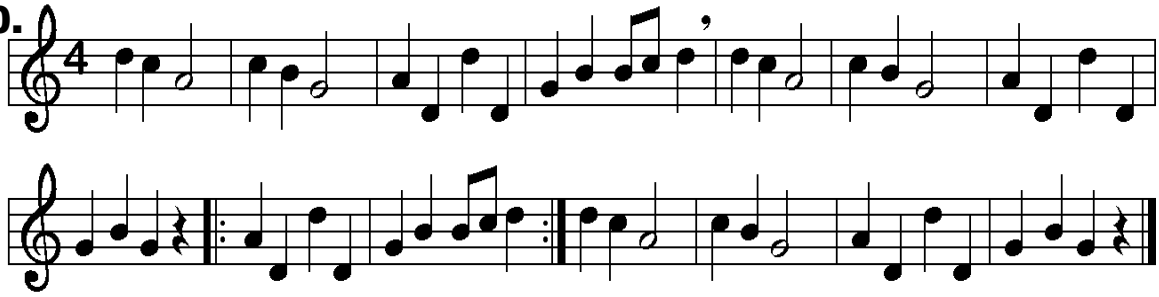

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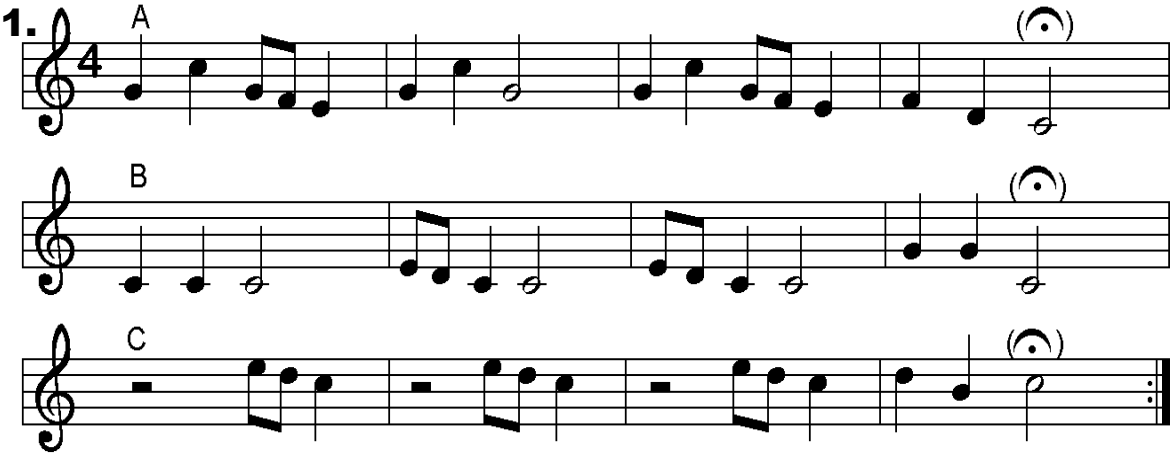

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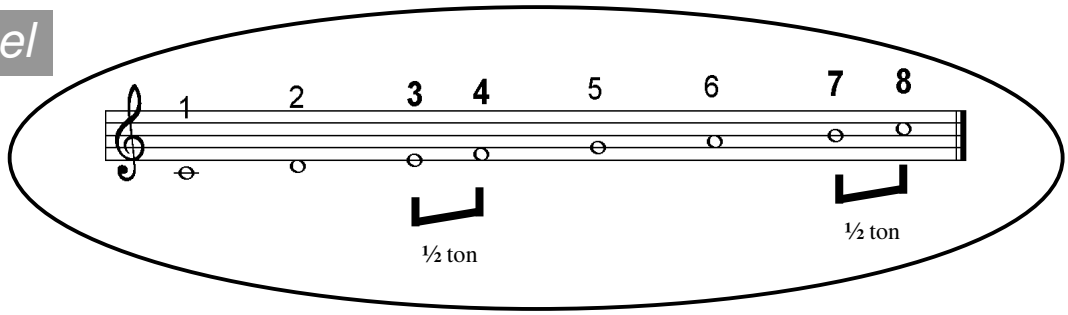

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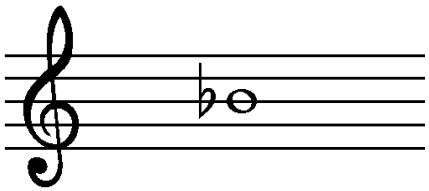

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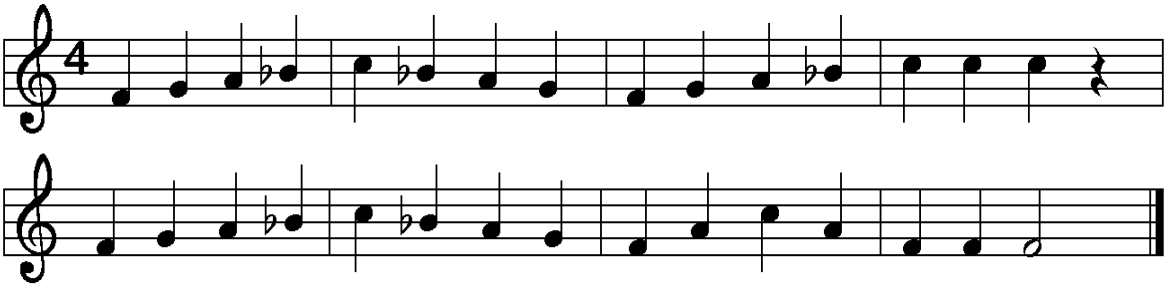

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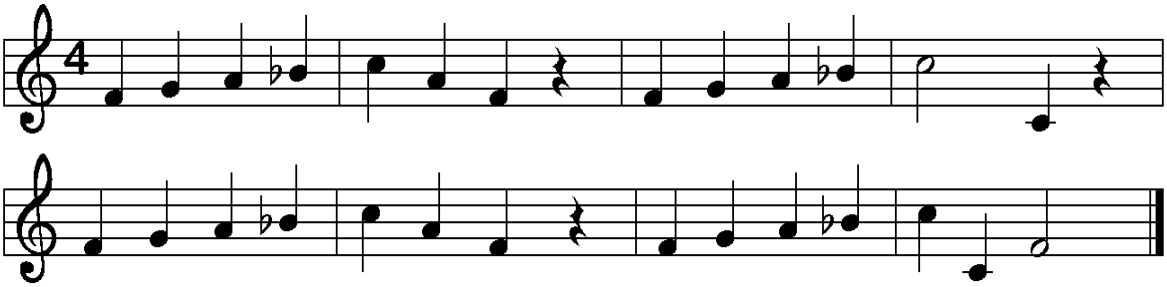

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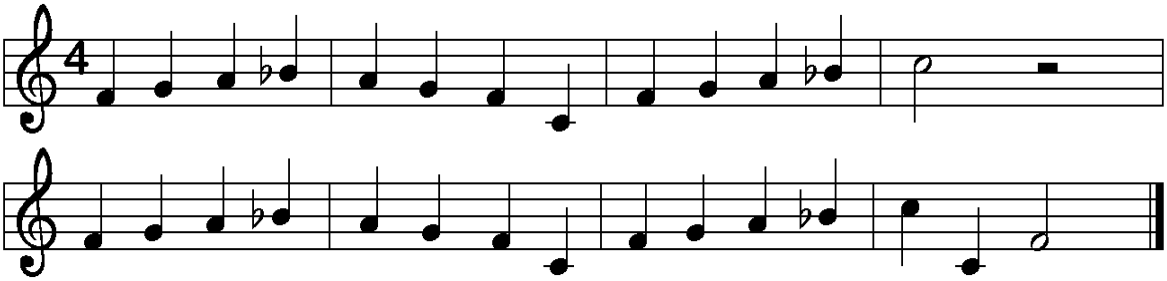

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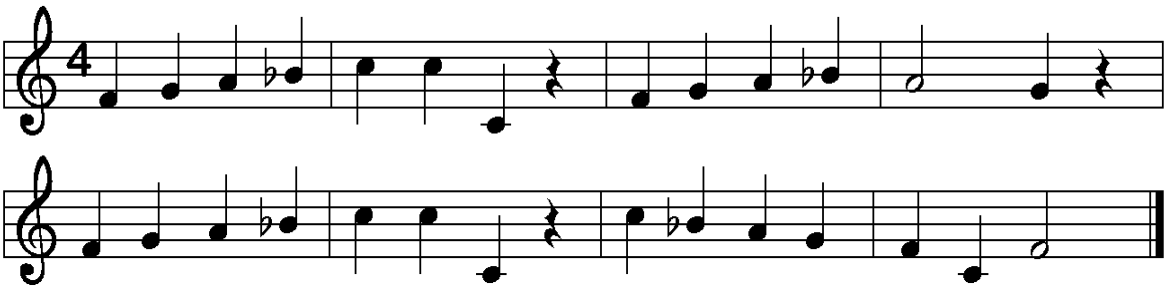

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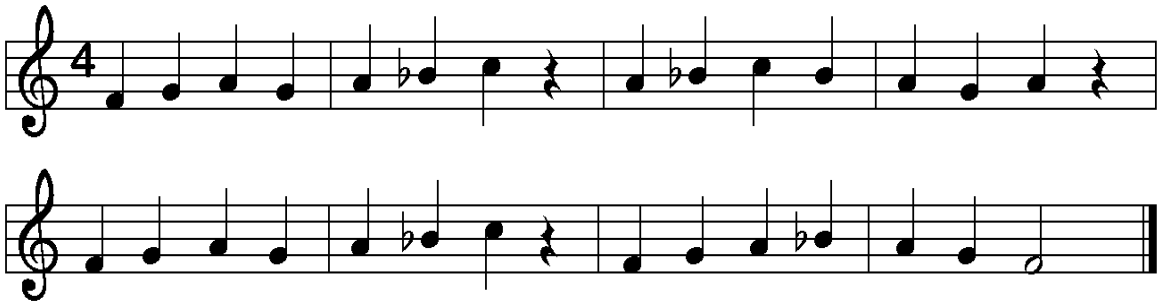

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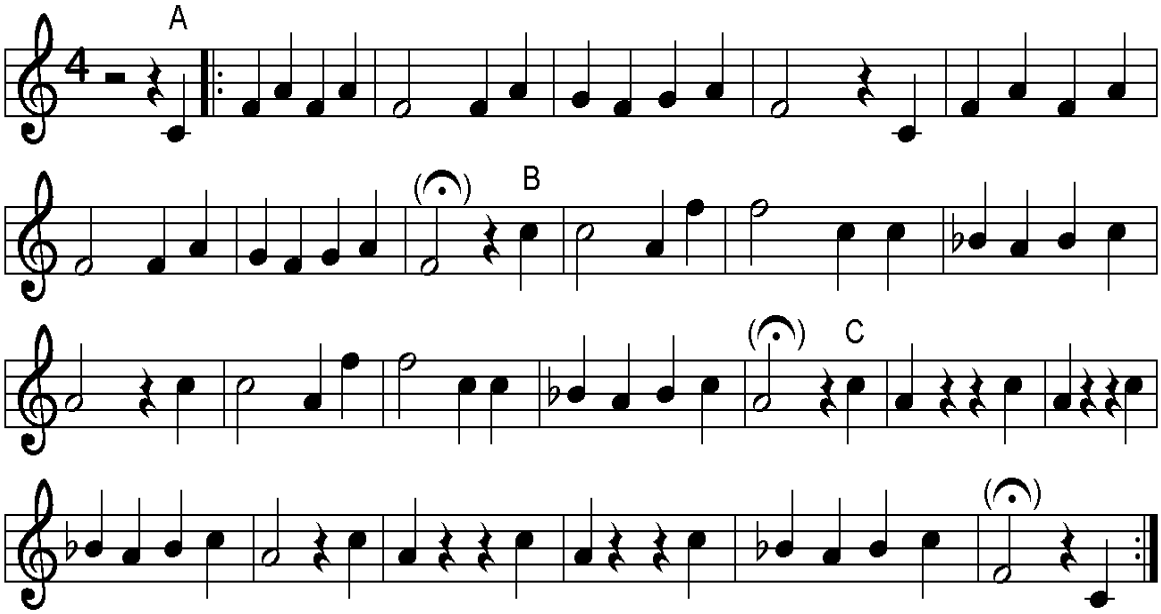

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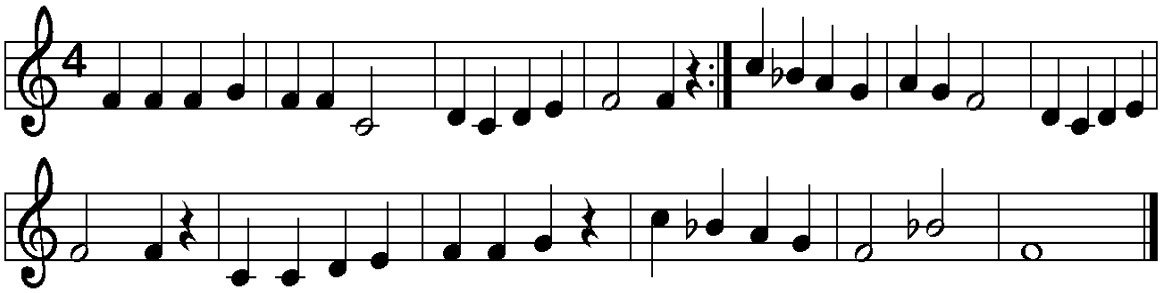

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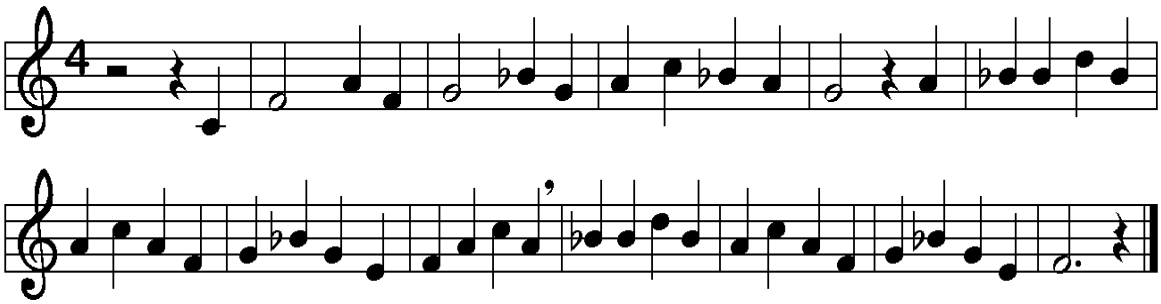
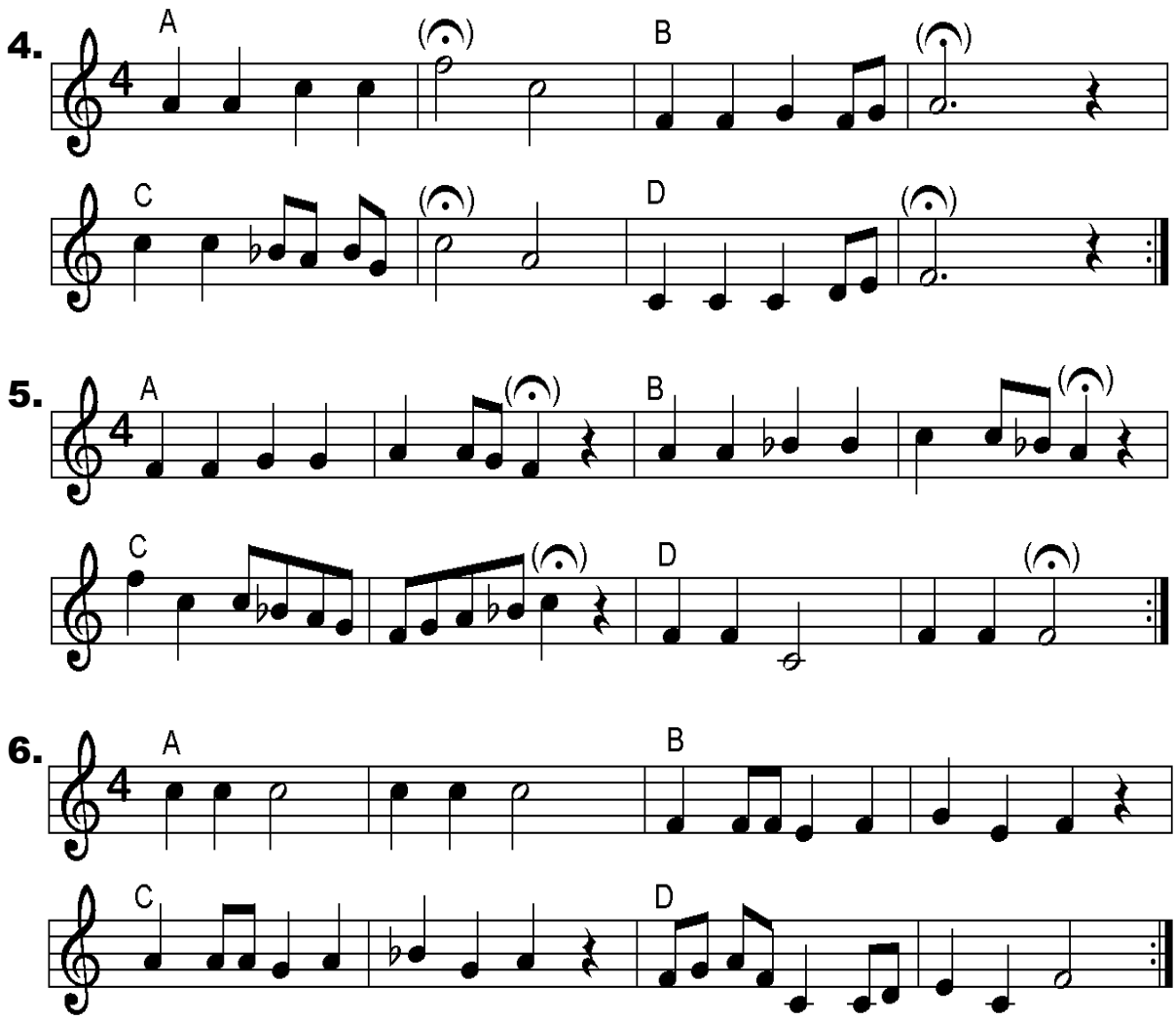
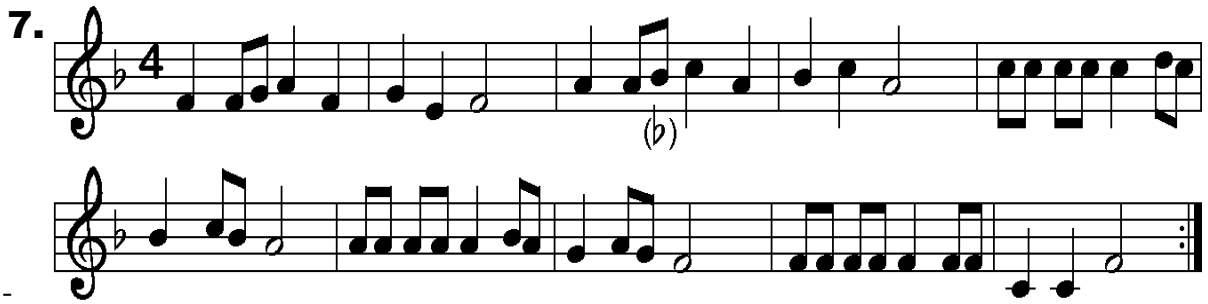




LE SI BÉMOL

"à la clé"



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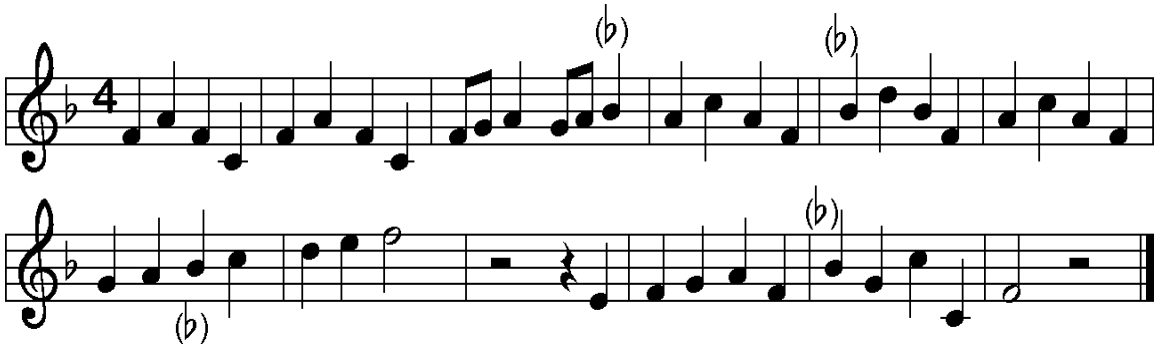

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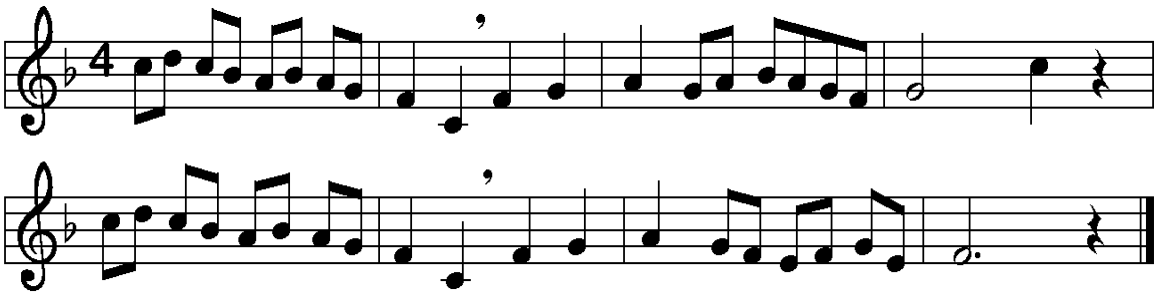

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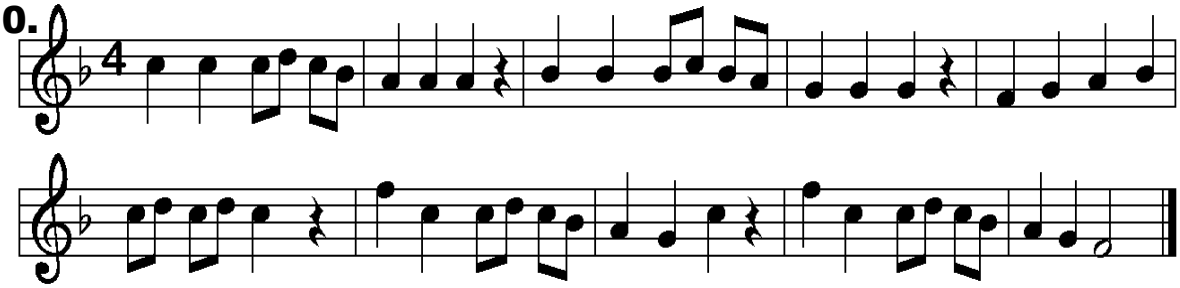

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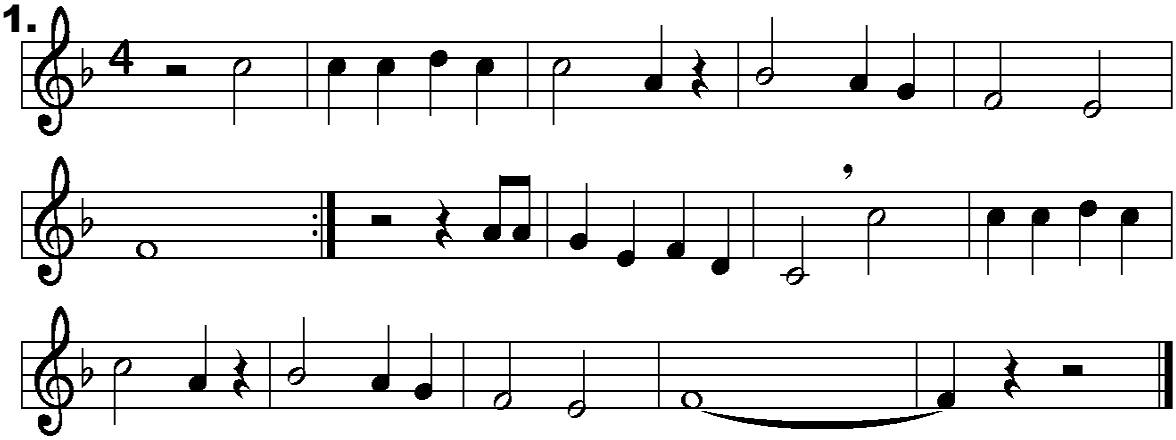

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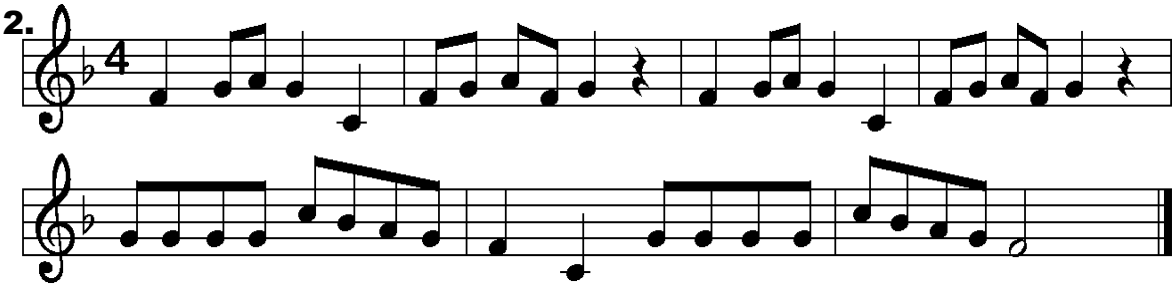

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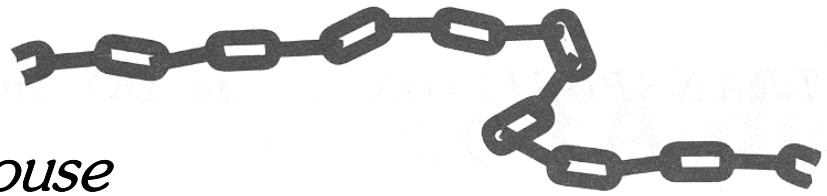

L'anacrouse

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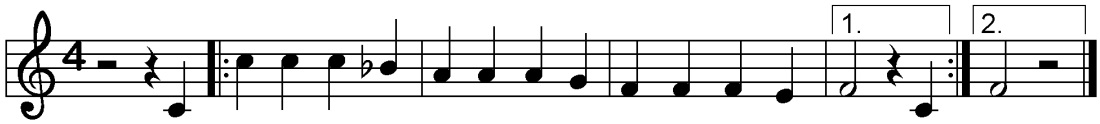
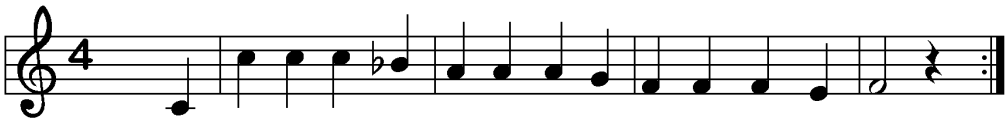


Nous vous di-sons mer-ci, vrai-ment de votre ac-cueil char-mant. Nous mant.

B



Nous vous di-sons mer-ci, vrai-ment de votre ac-cueil char-mant.

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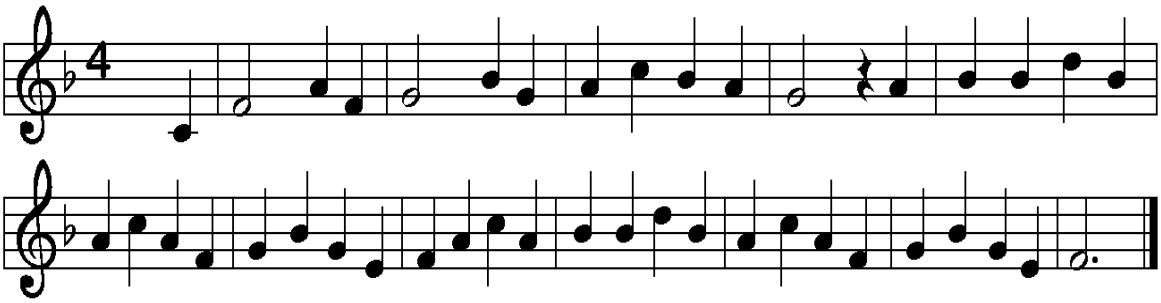

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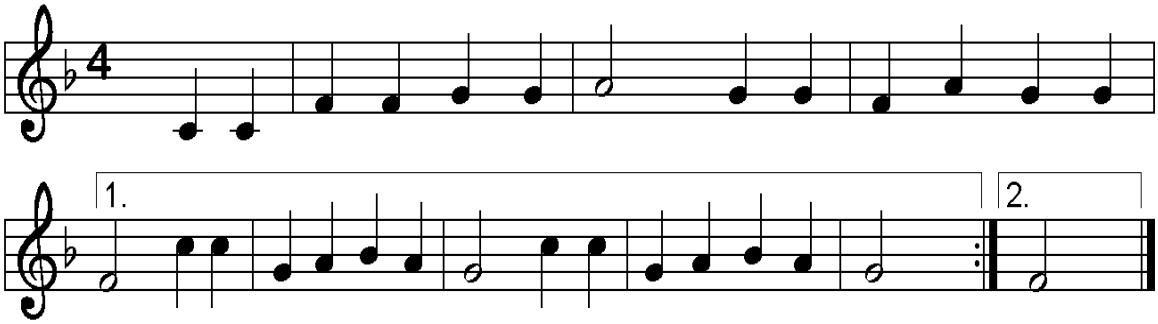

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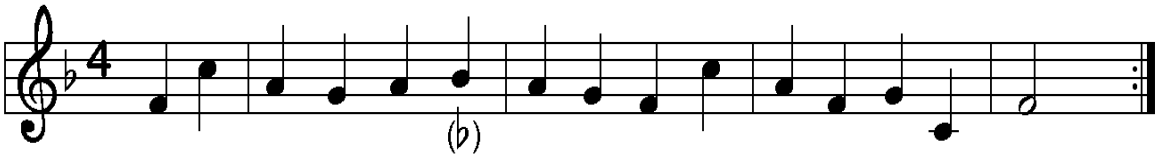

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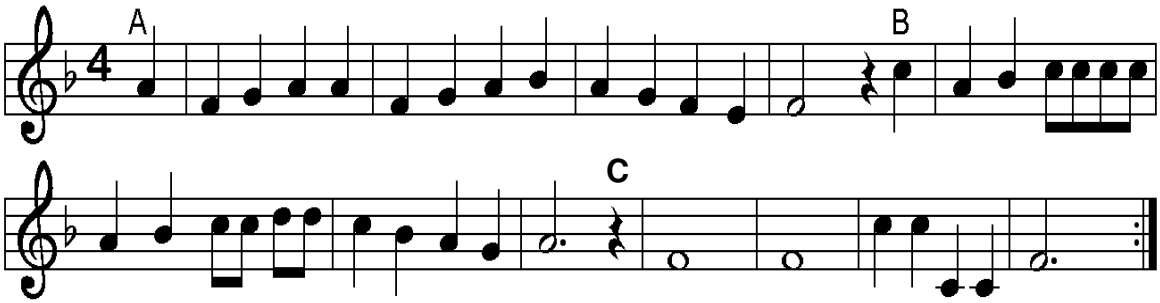

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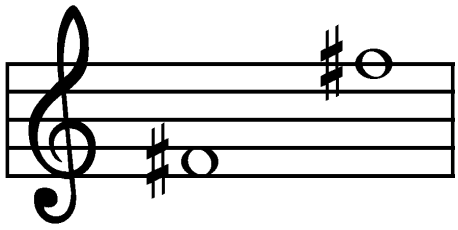
Le FA dièse



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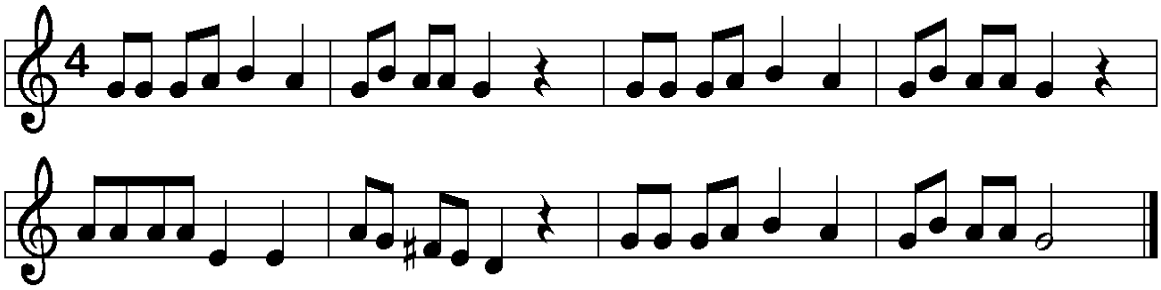

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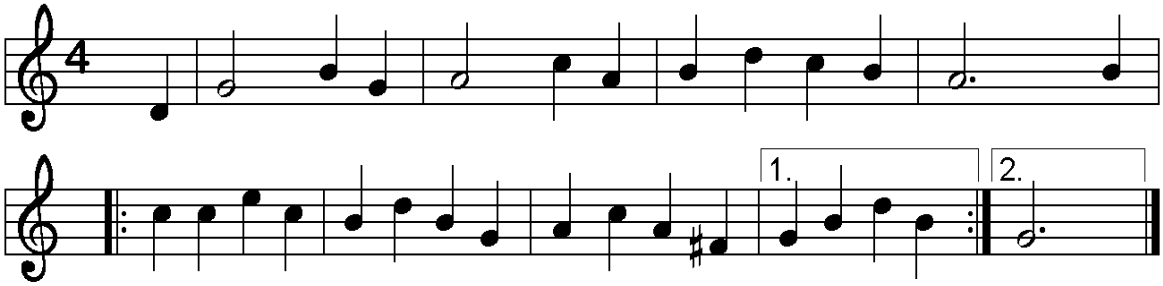

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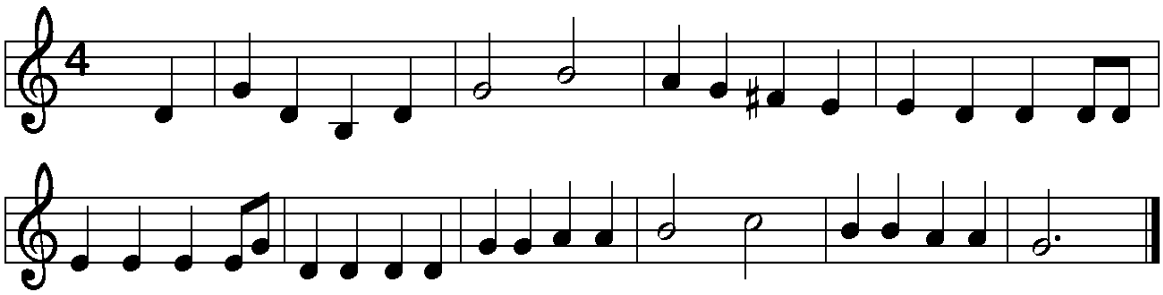

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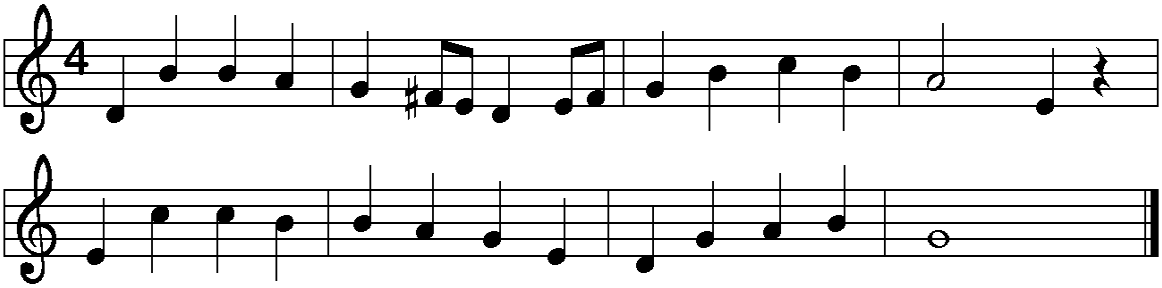

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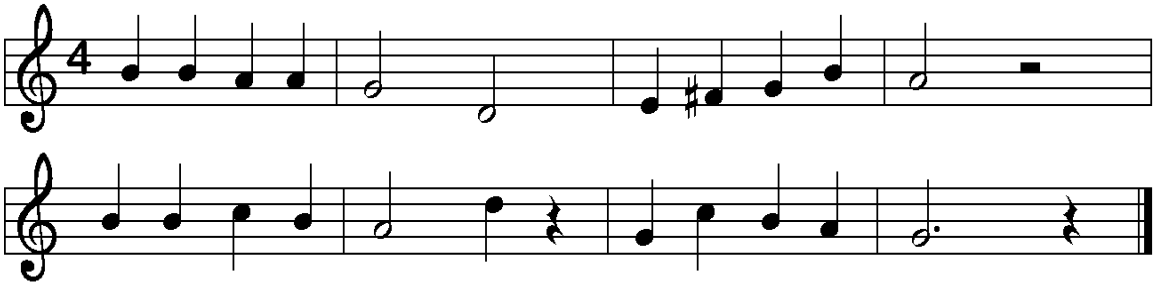

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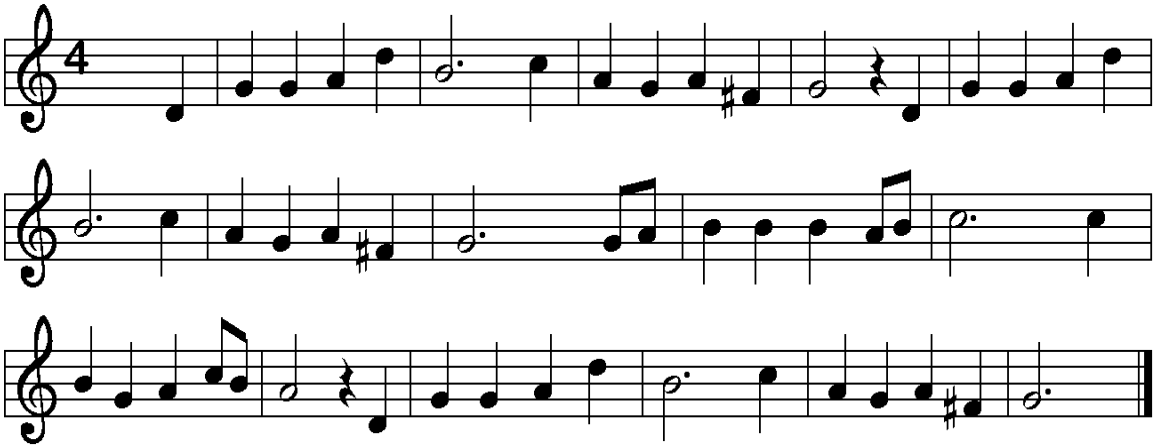

Le FA dièse *"à la clé"*

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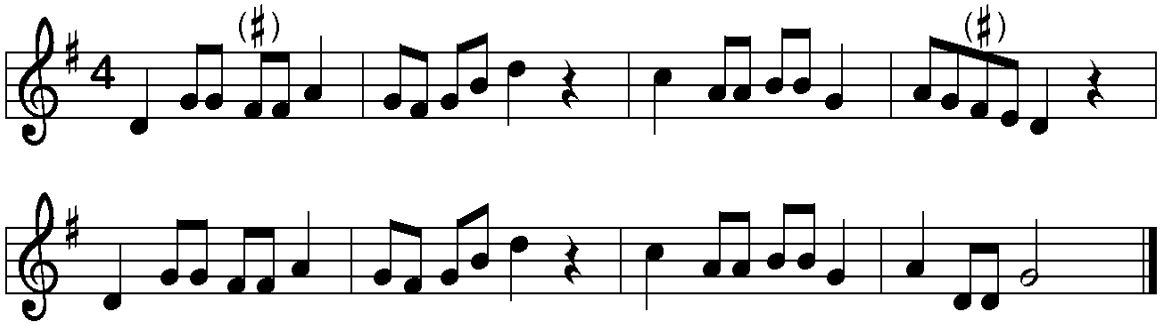

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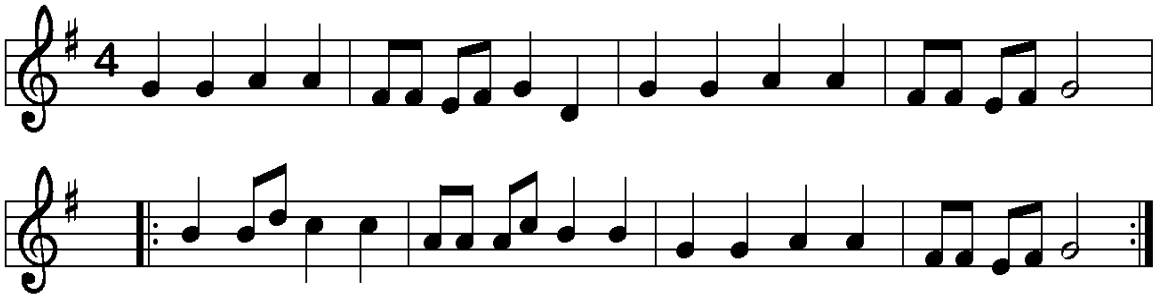

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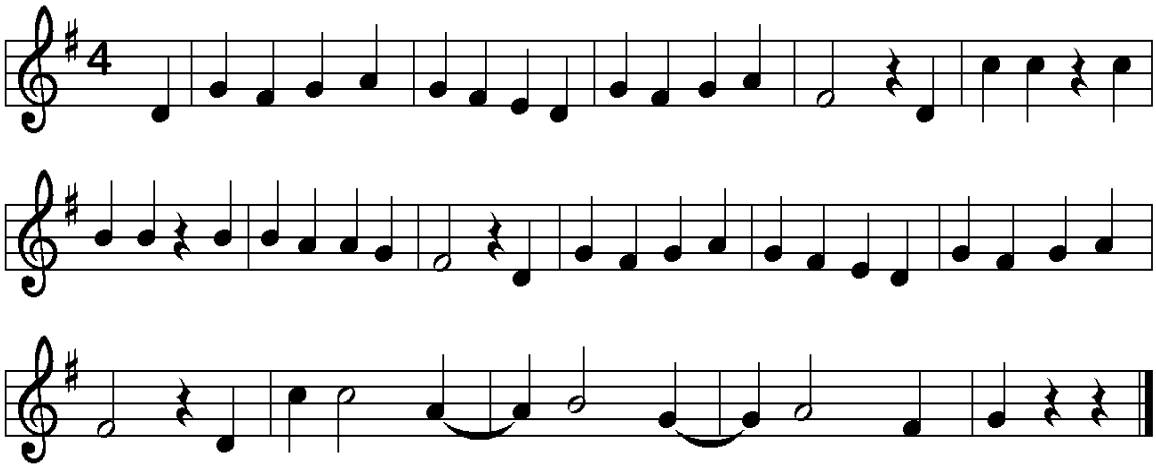

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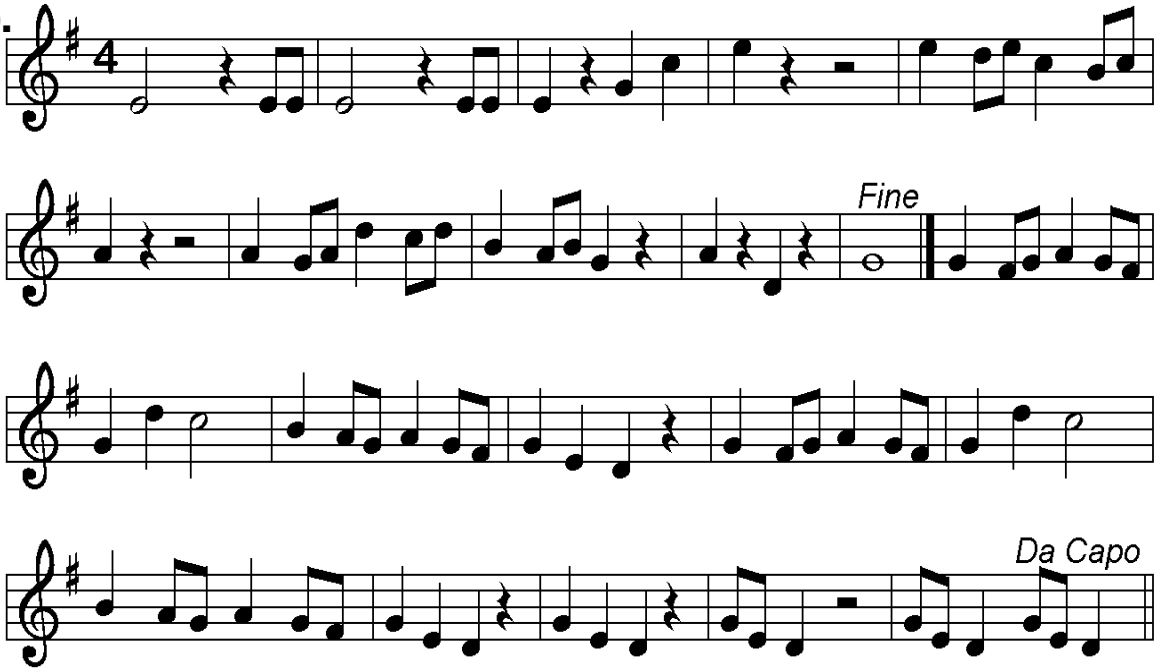

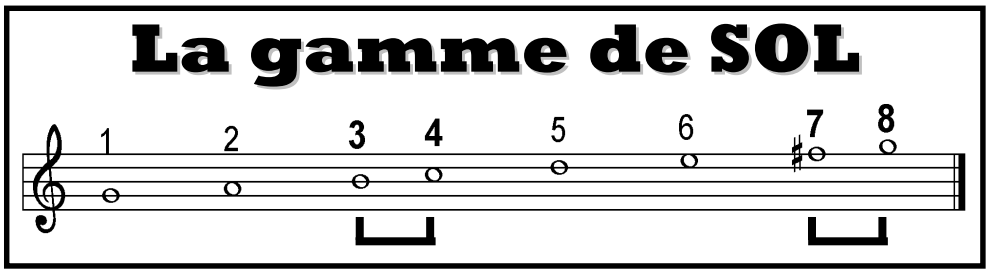

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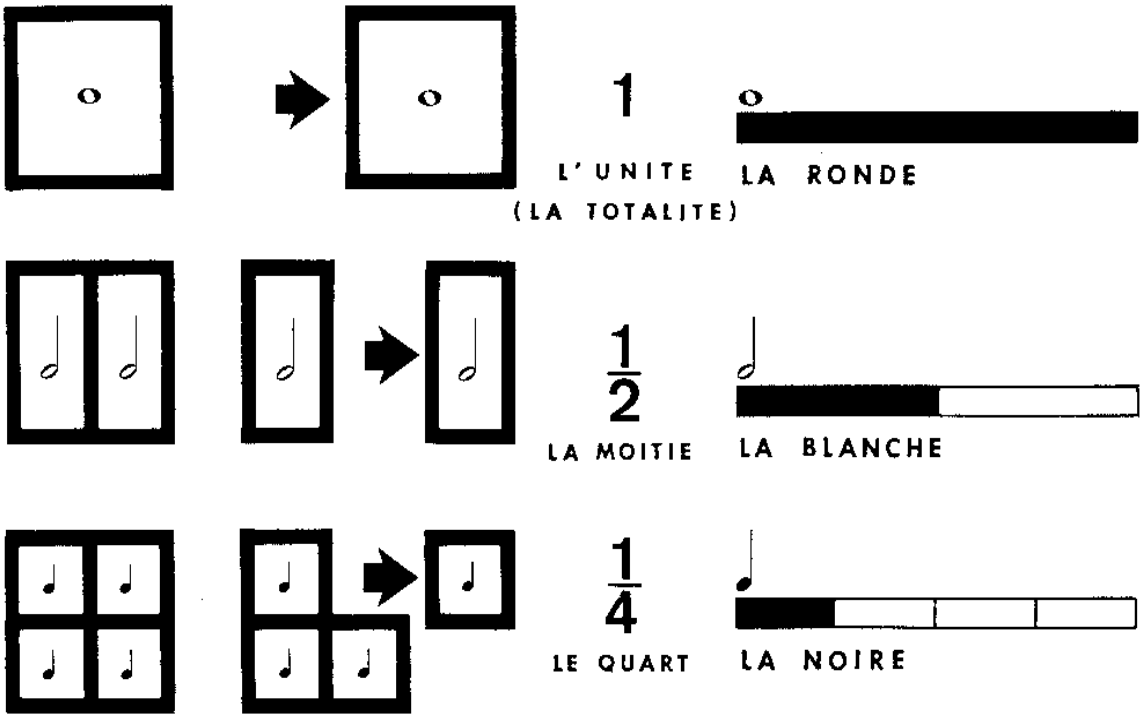
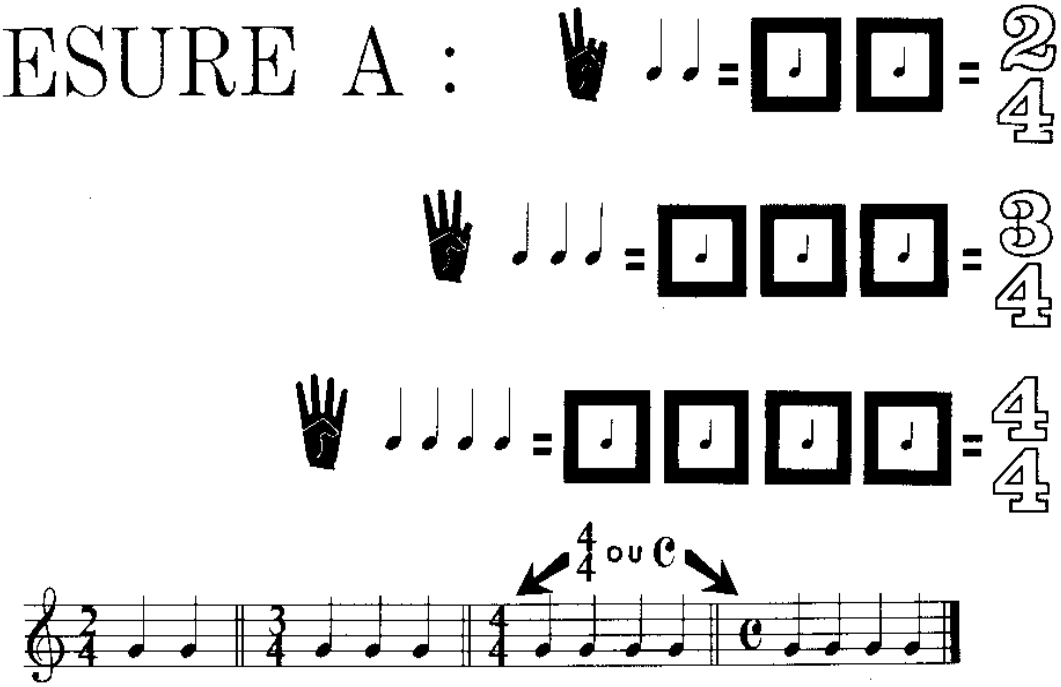


LA MESURE A :



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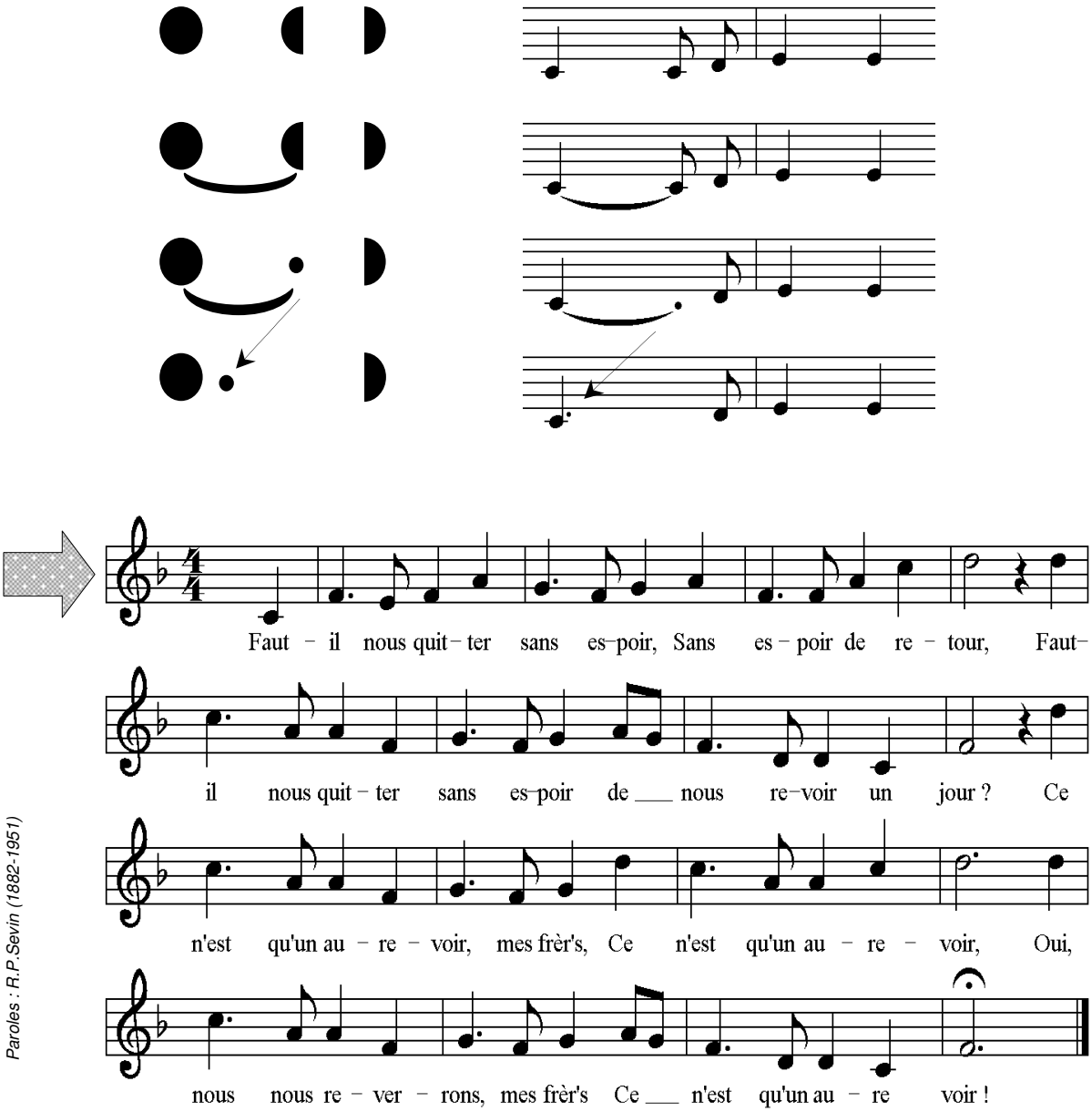
LA NOIRE POINTÉE



Paroles : R.P.Sevin (1882-1951)

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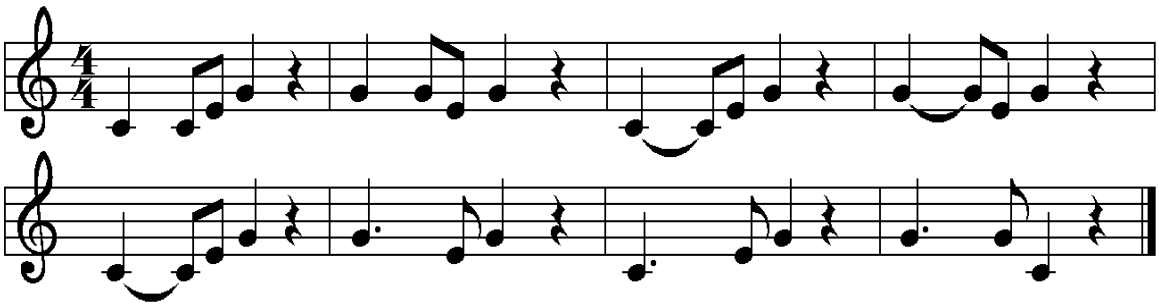

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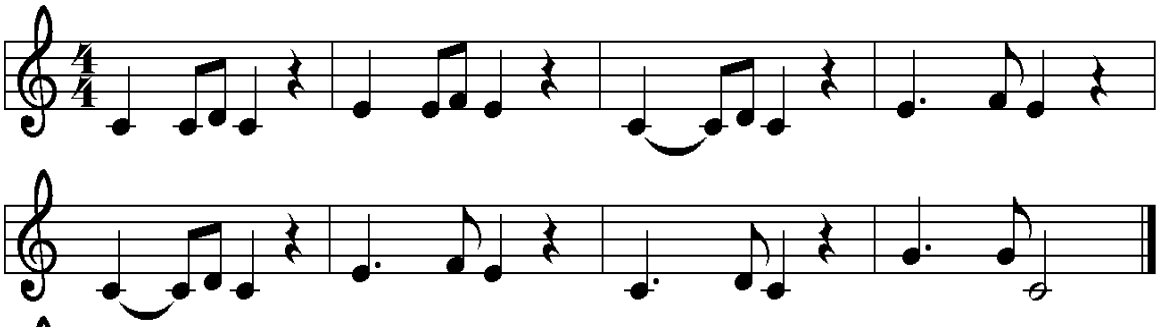

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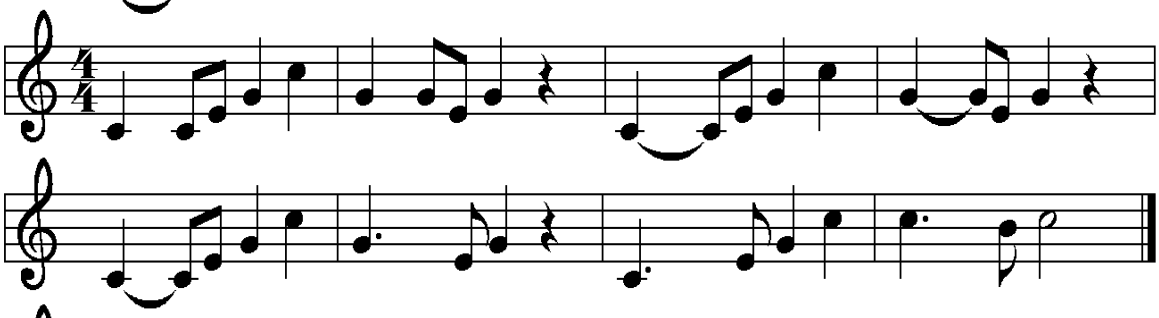

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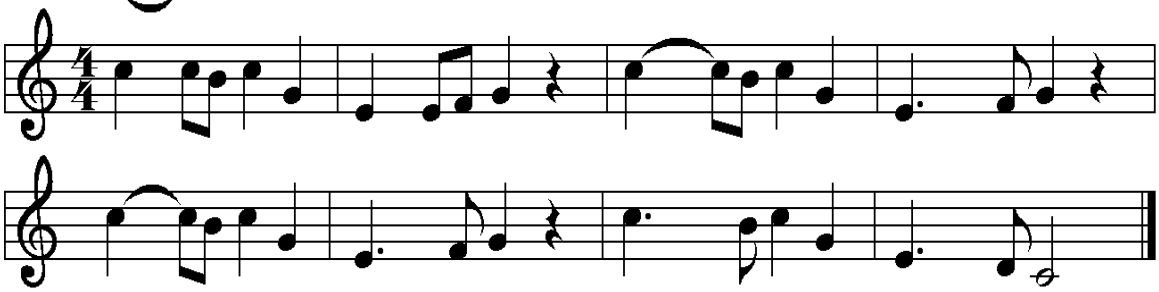

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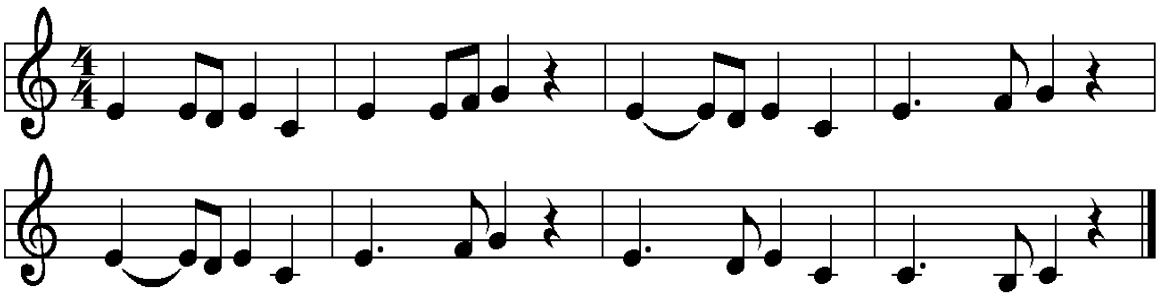

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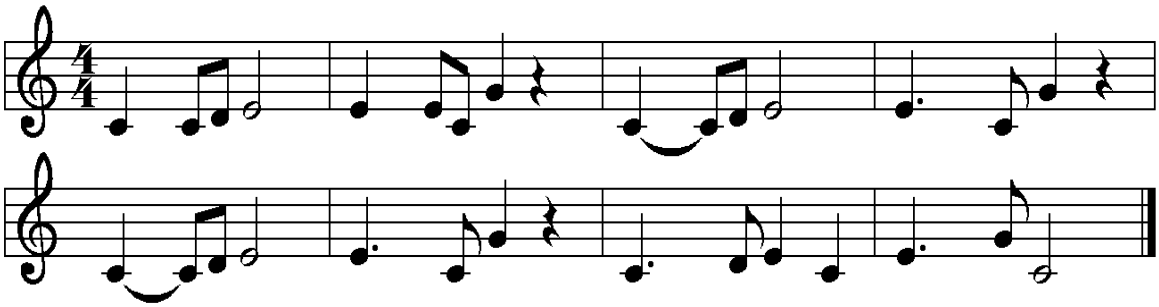

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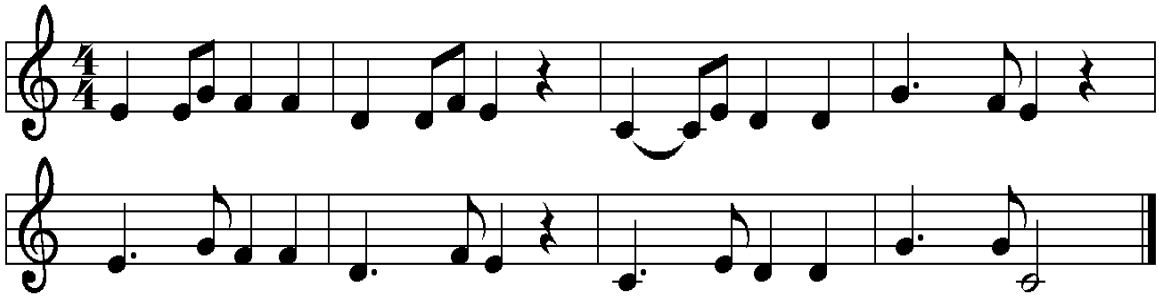

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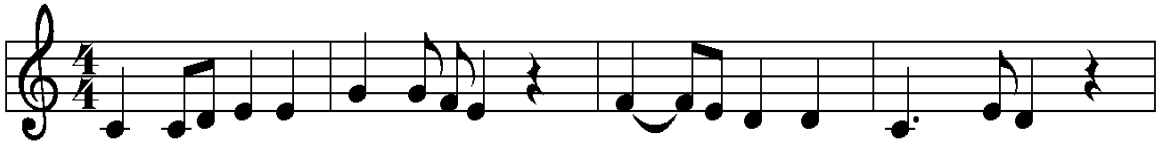

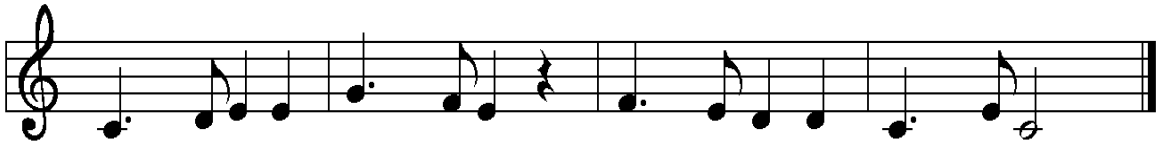

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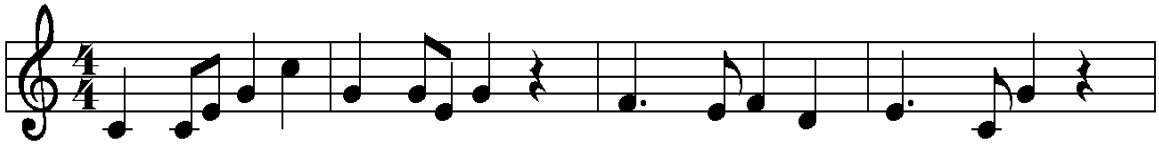

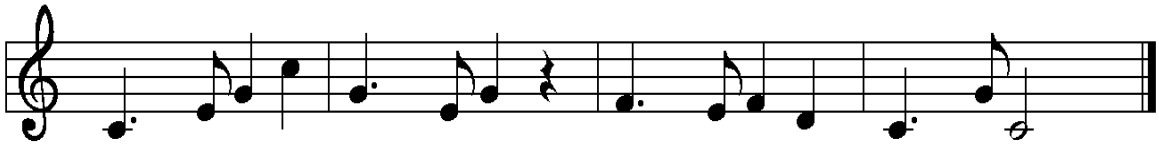

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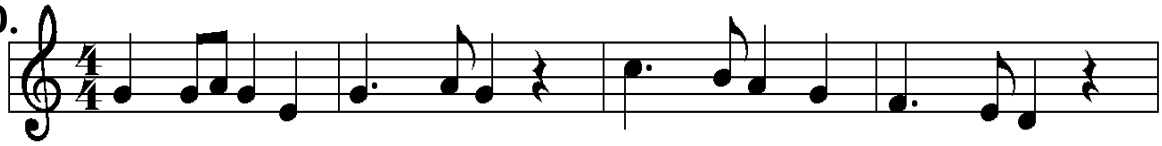

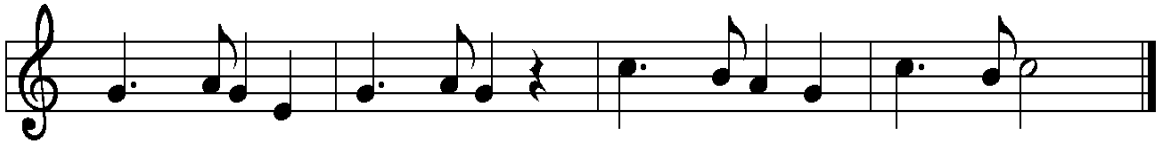

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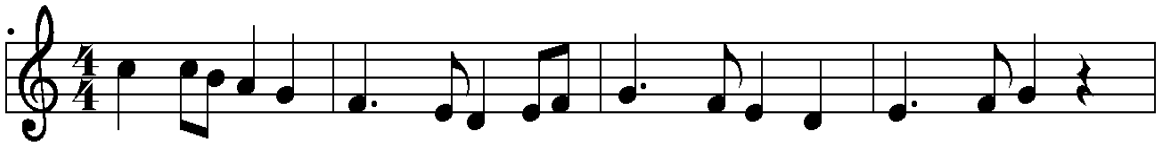

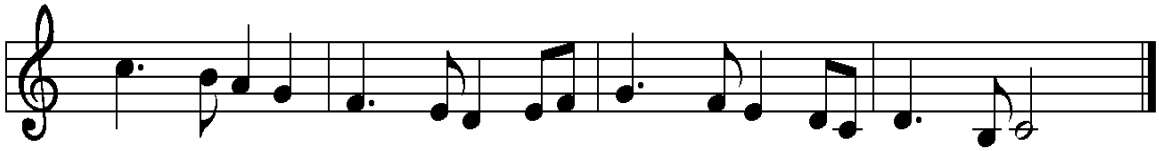

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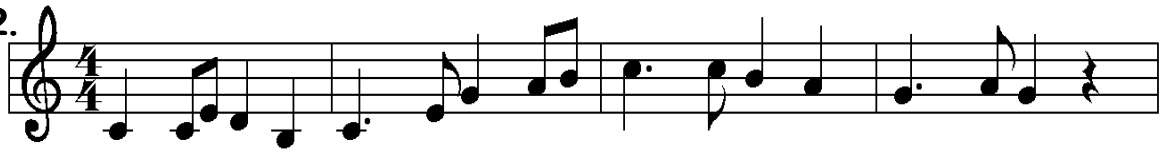

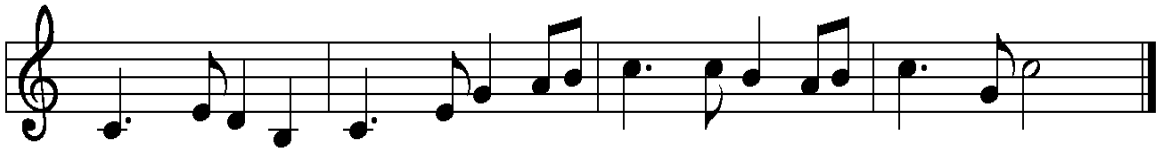

CHANSONS

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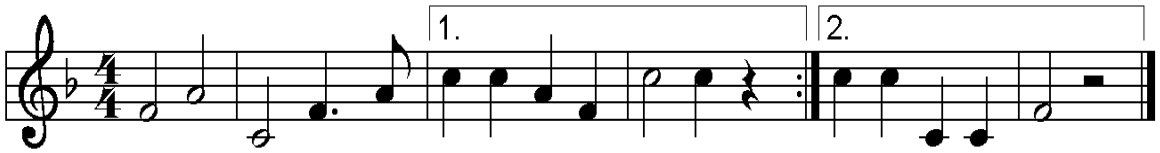

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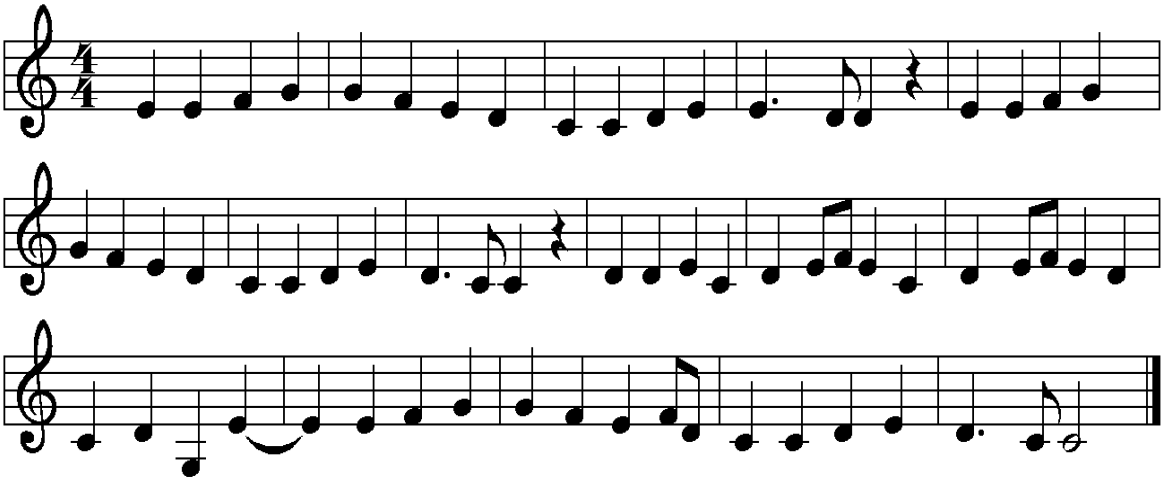

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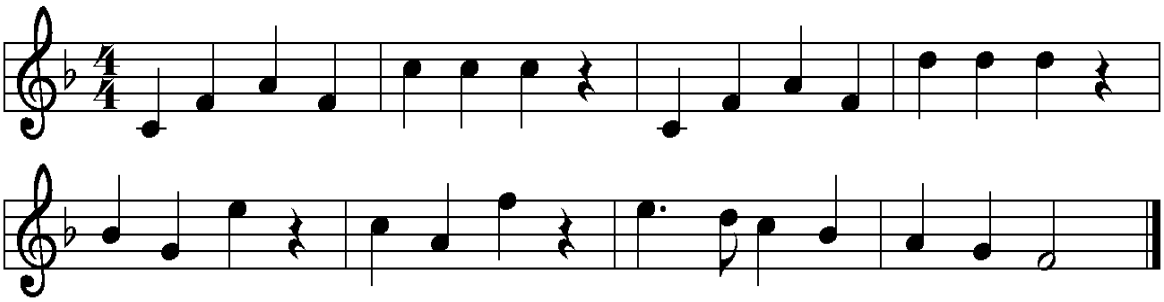

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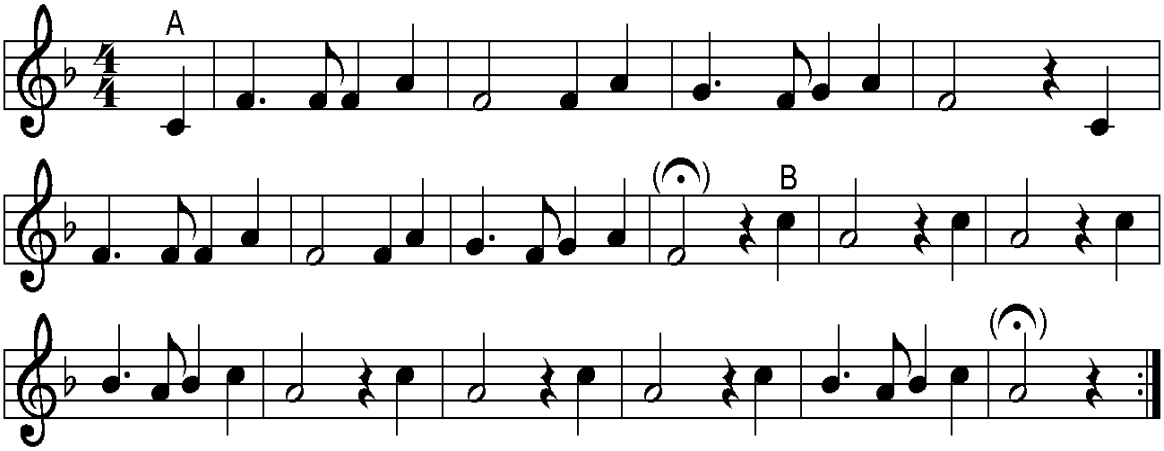

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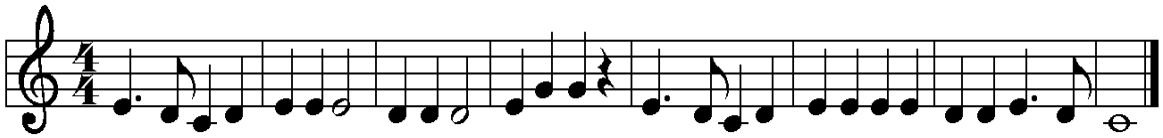

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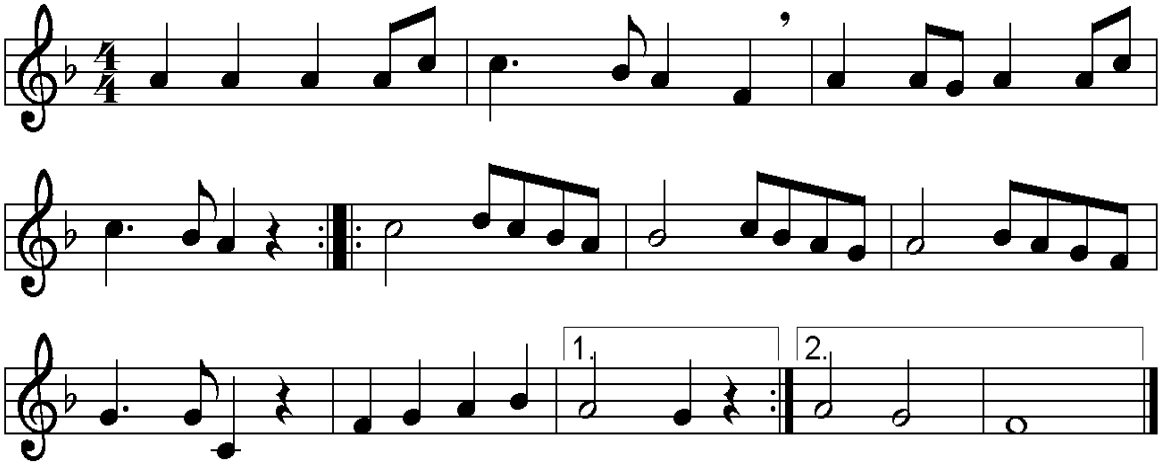

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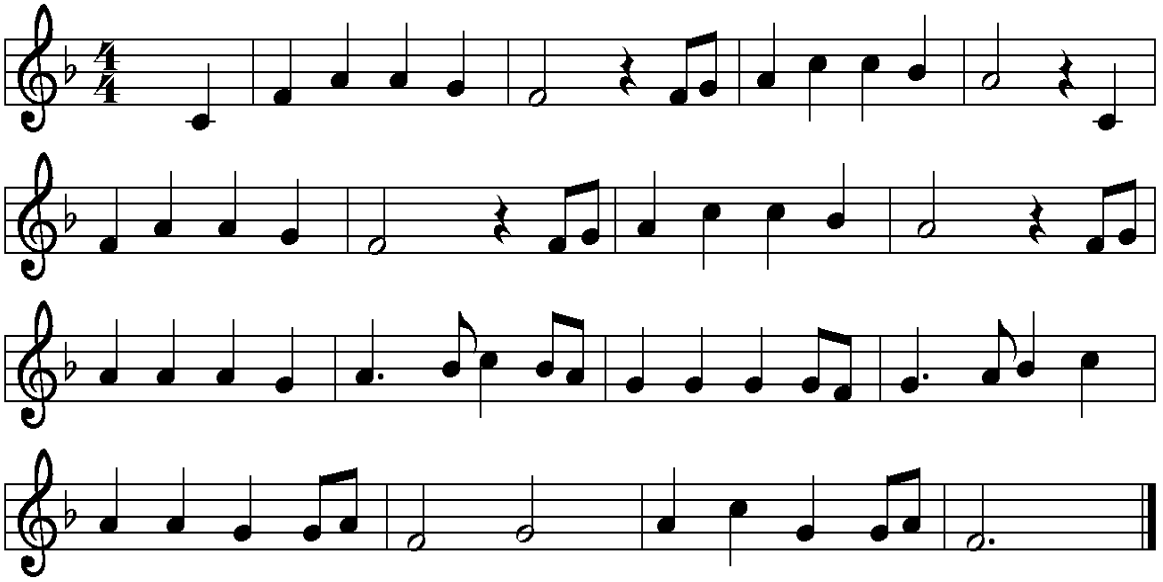

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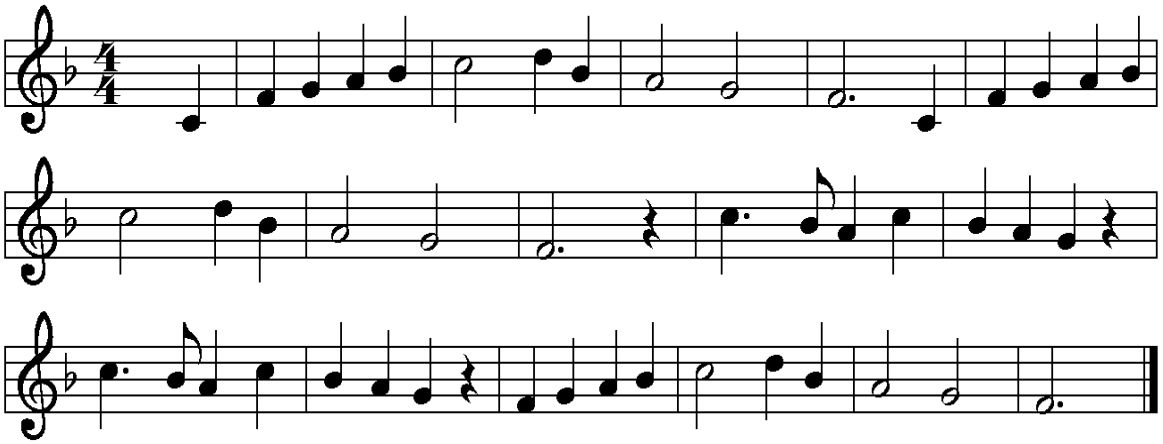

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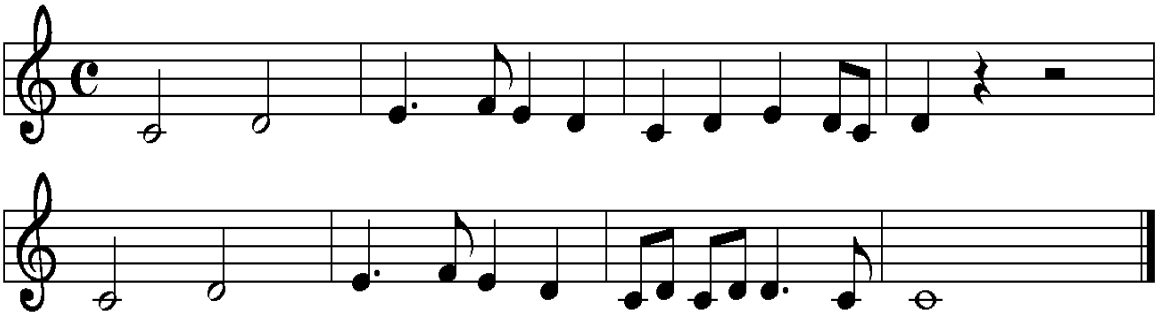

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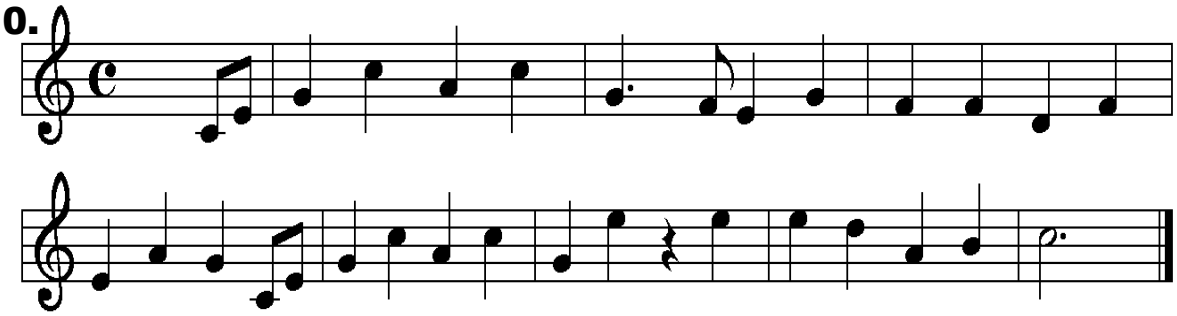

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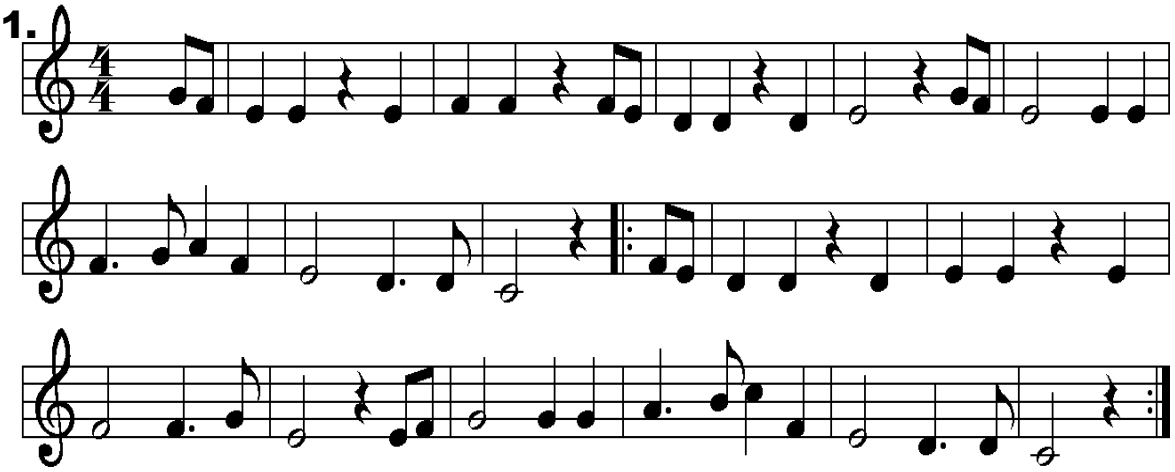

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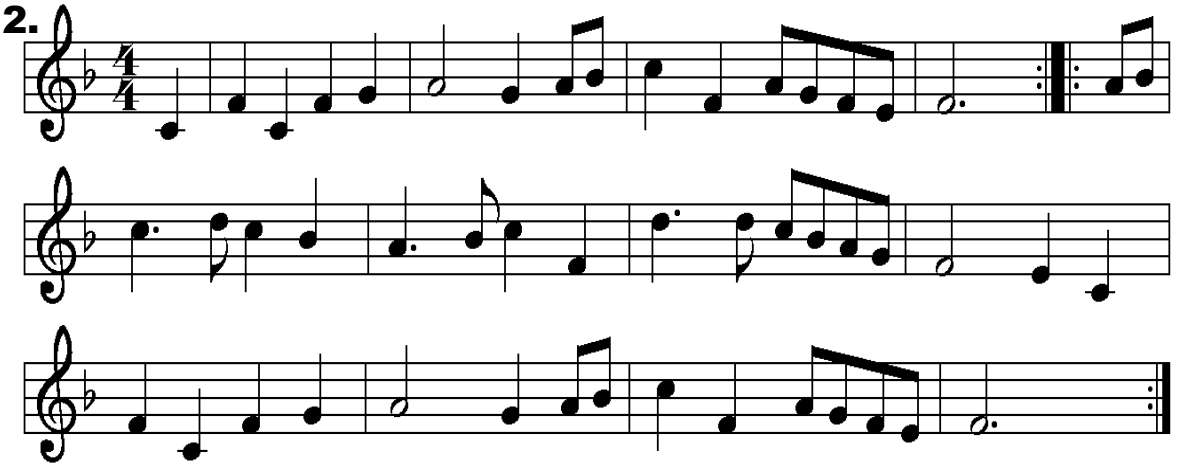

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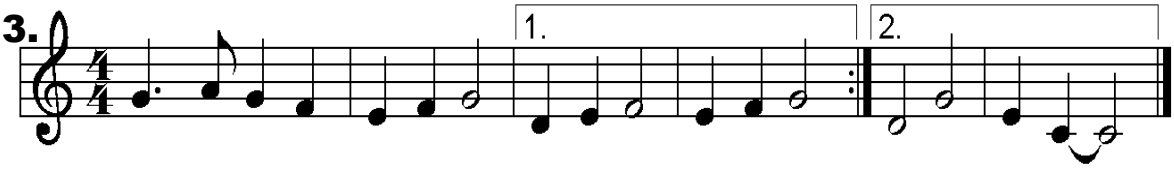

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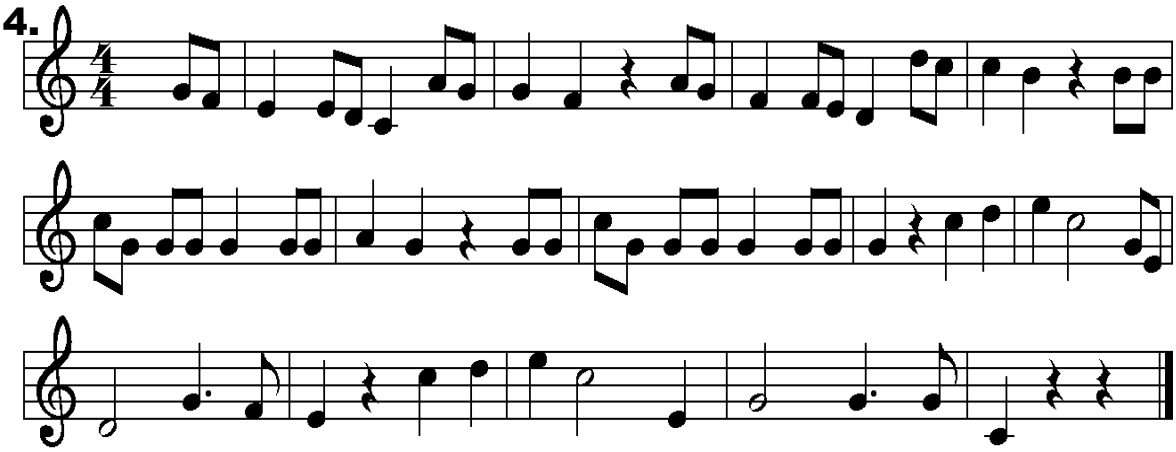

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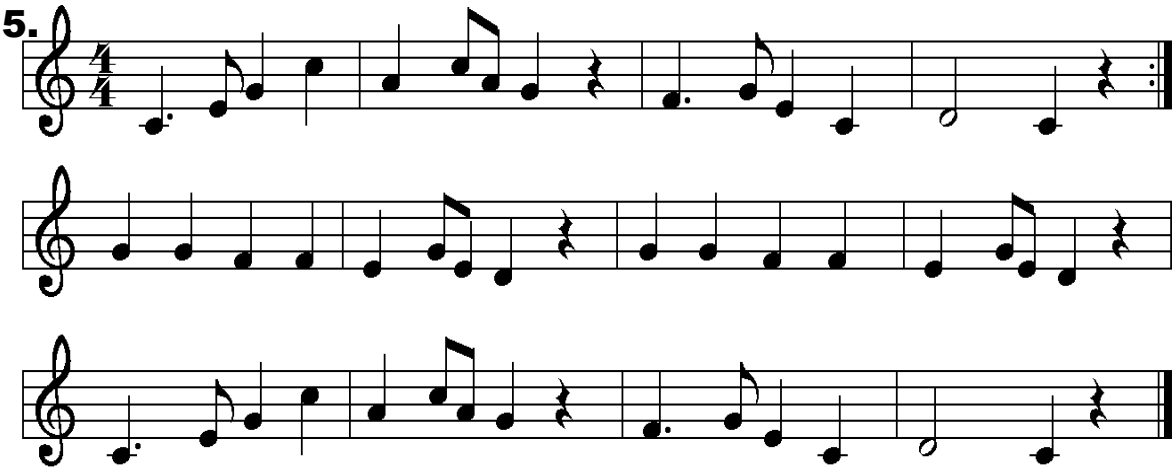

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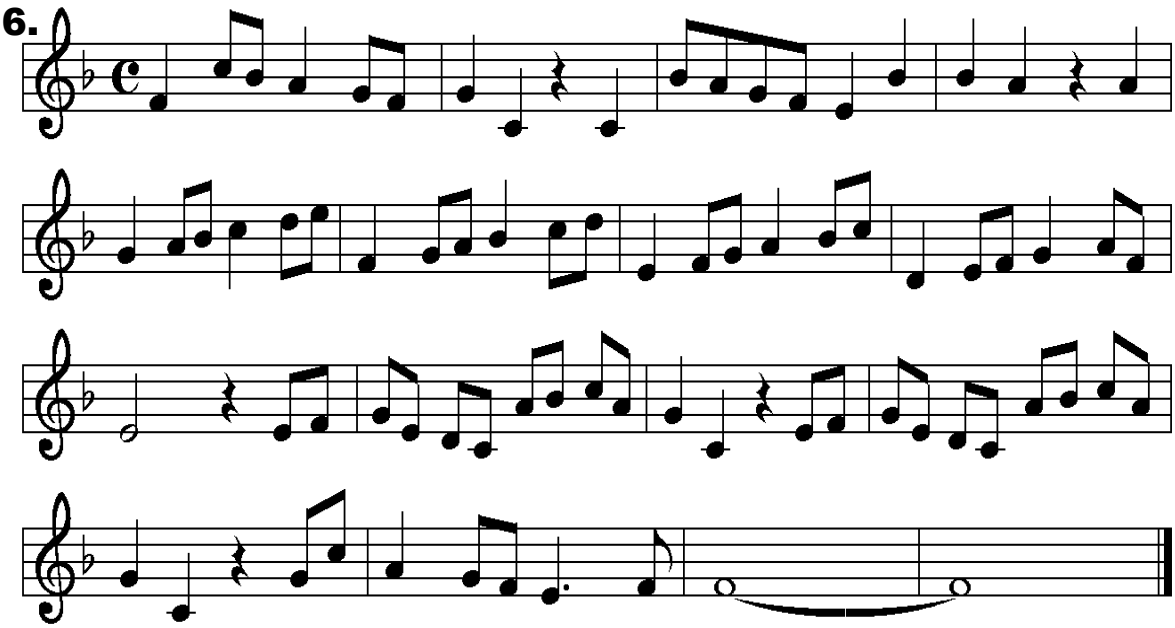

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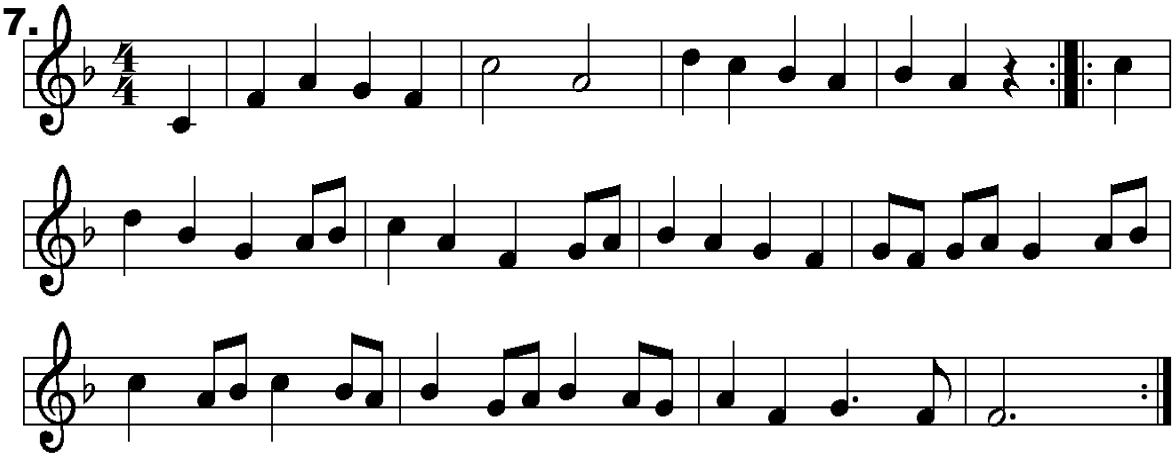

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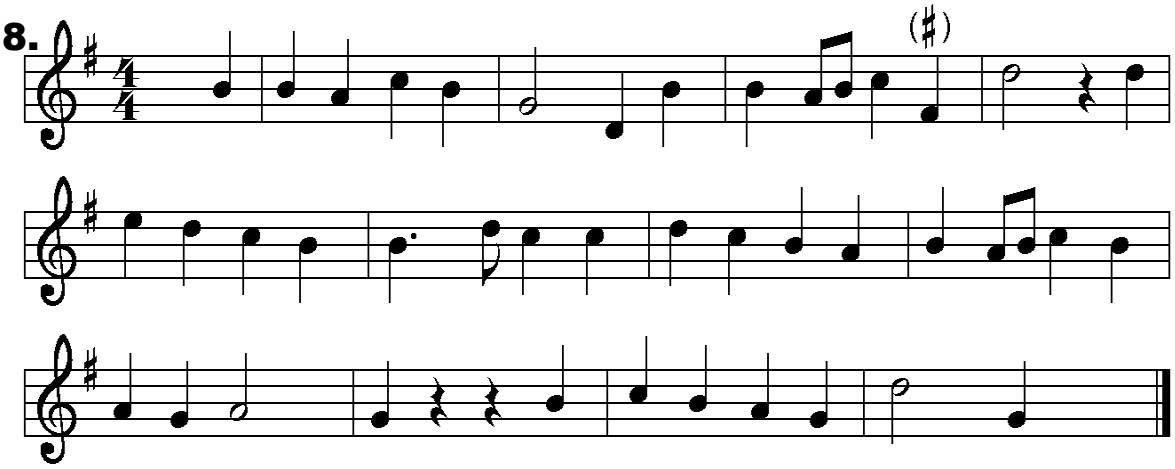

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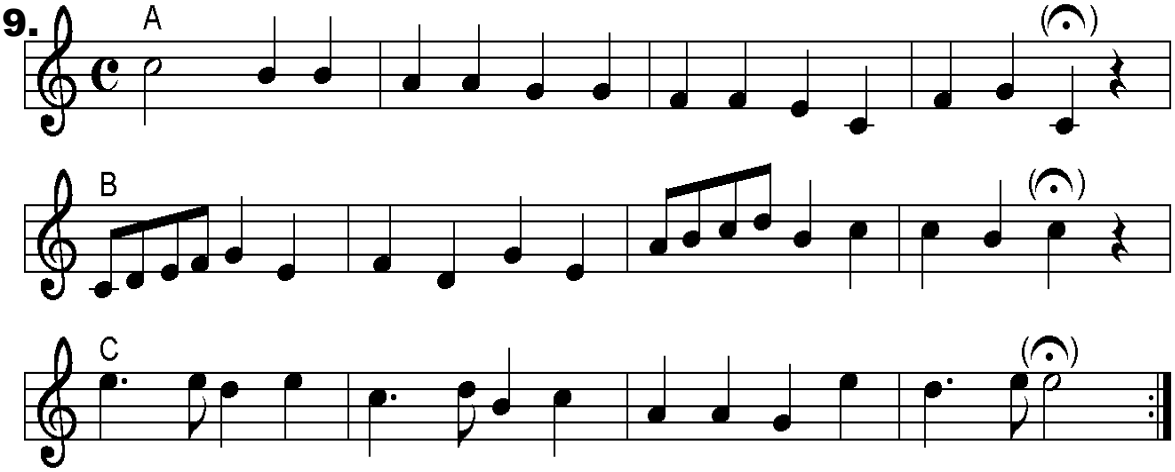

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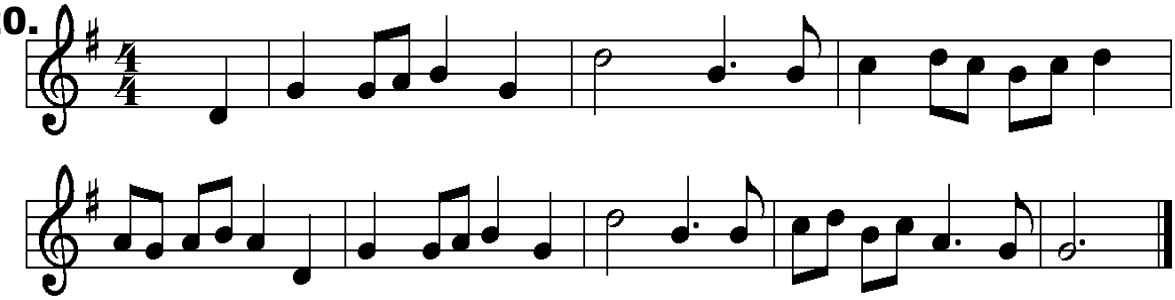

LE BÉCARRE

21

= *note naturelle*

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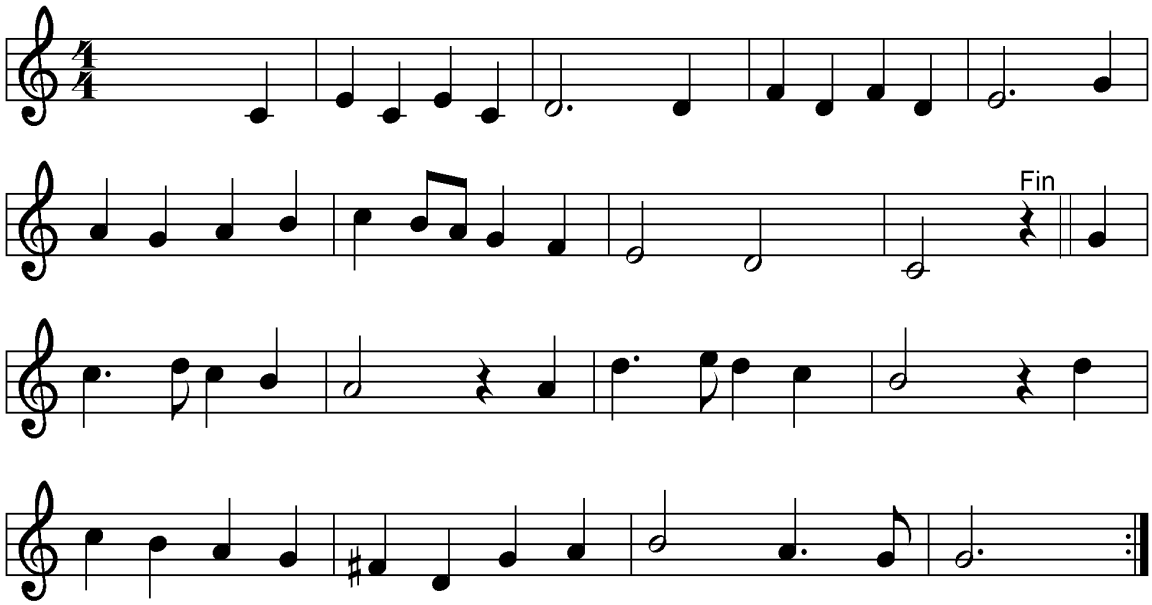

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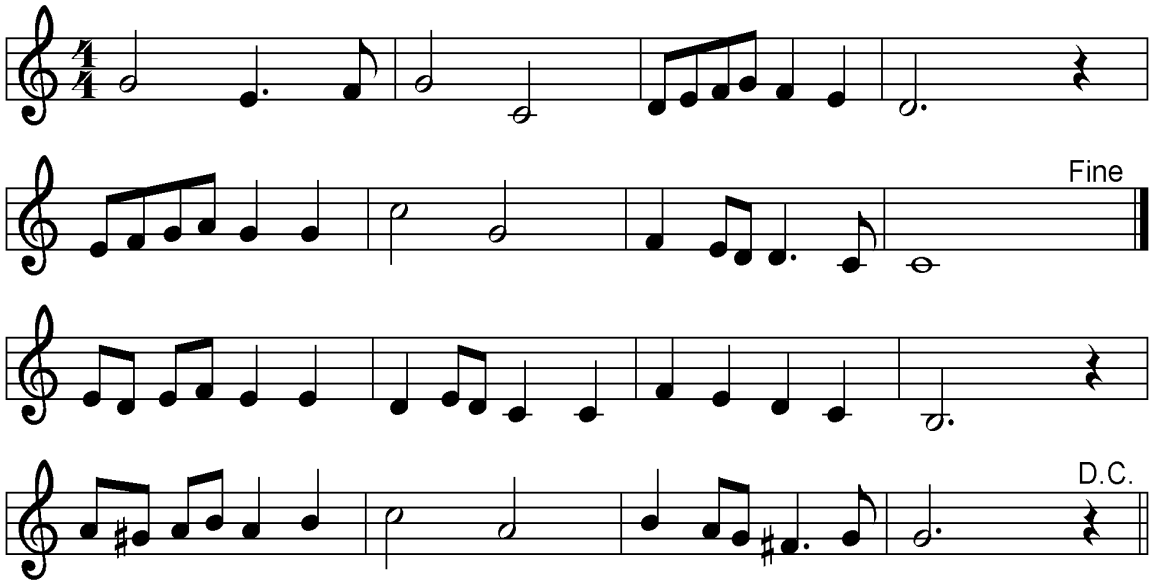

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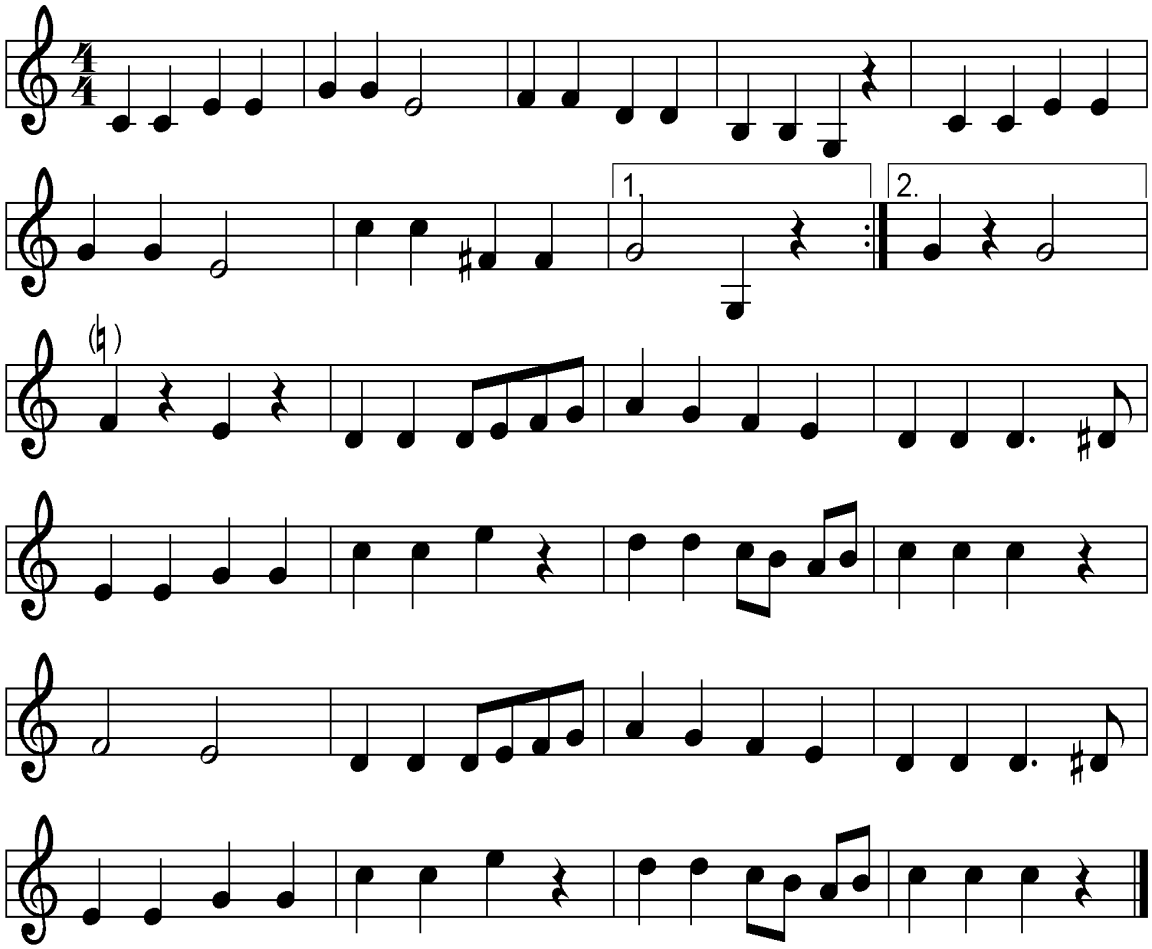

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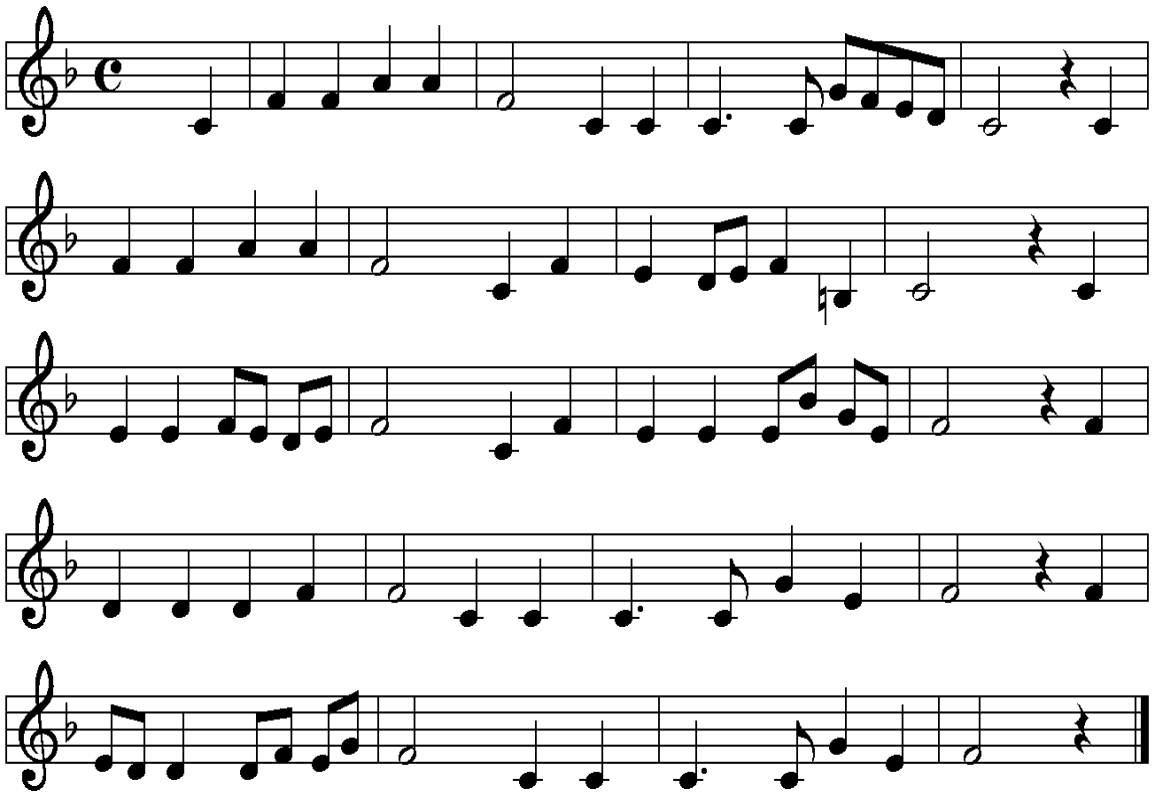

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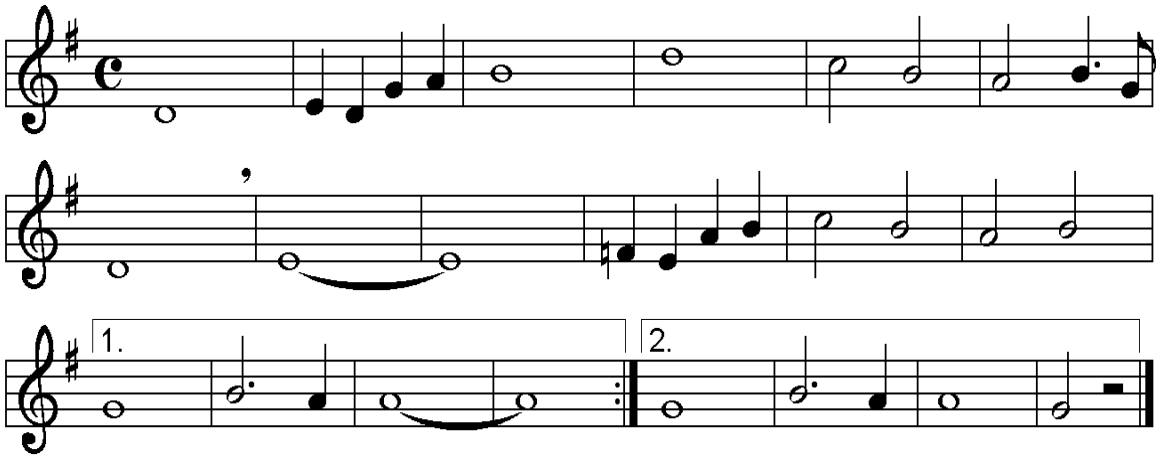

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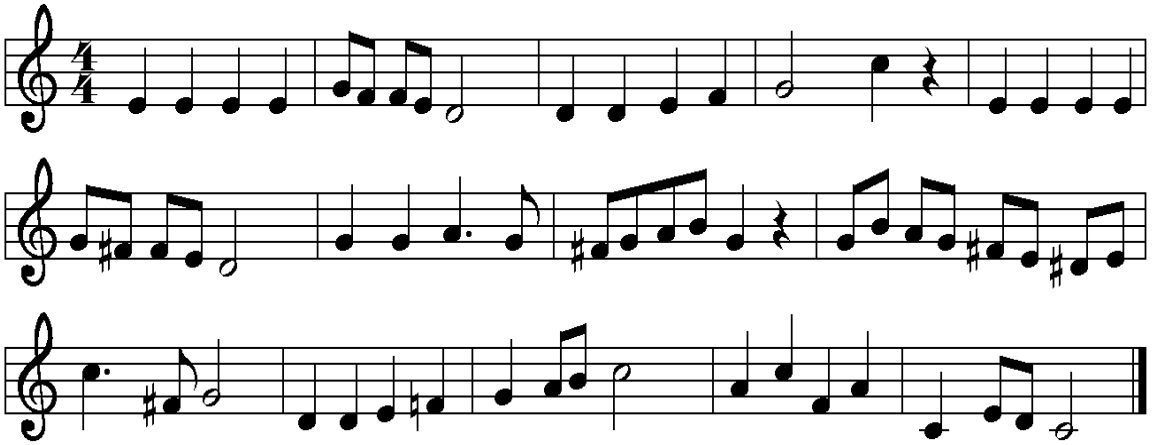

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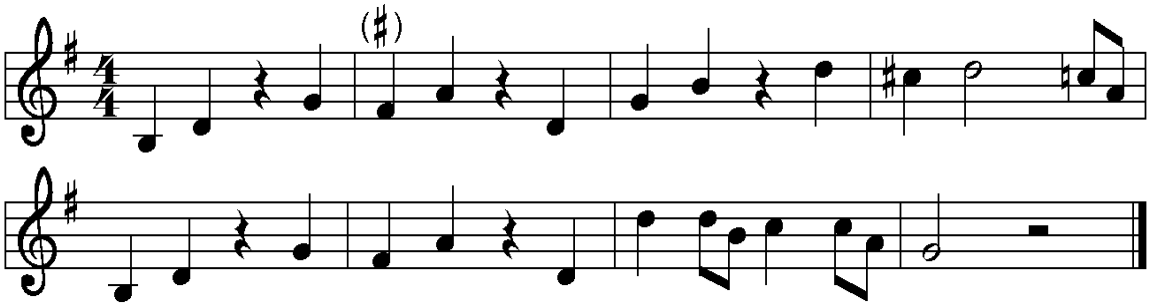

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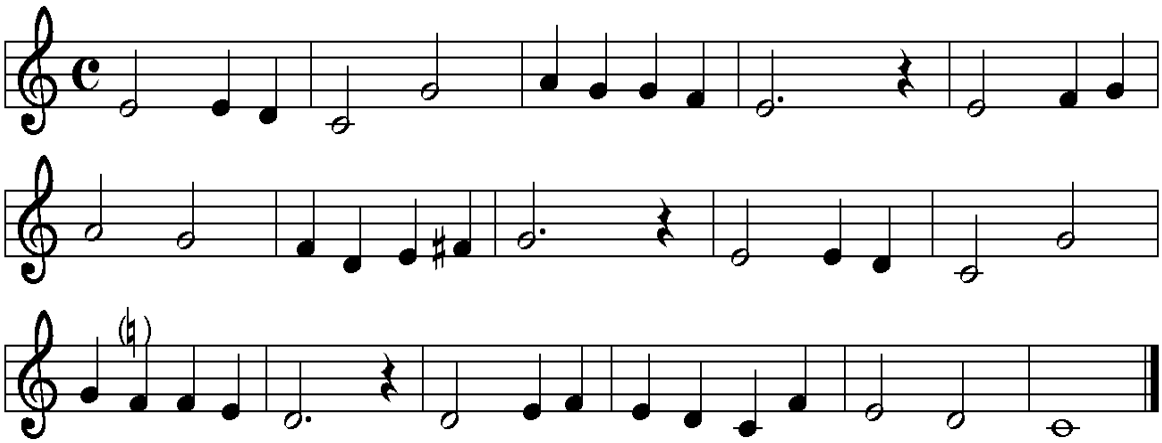

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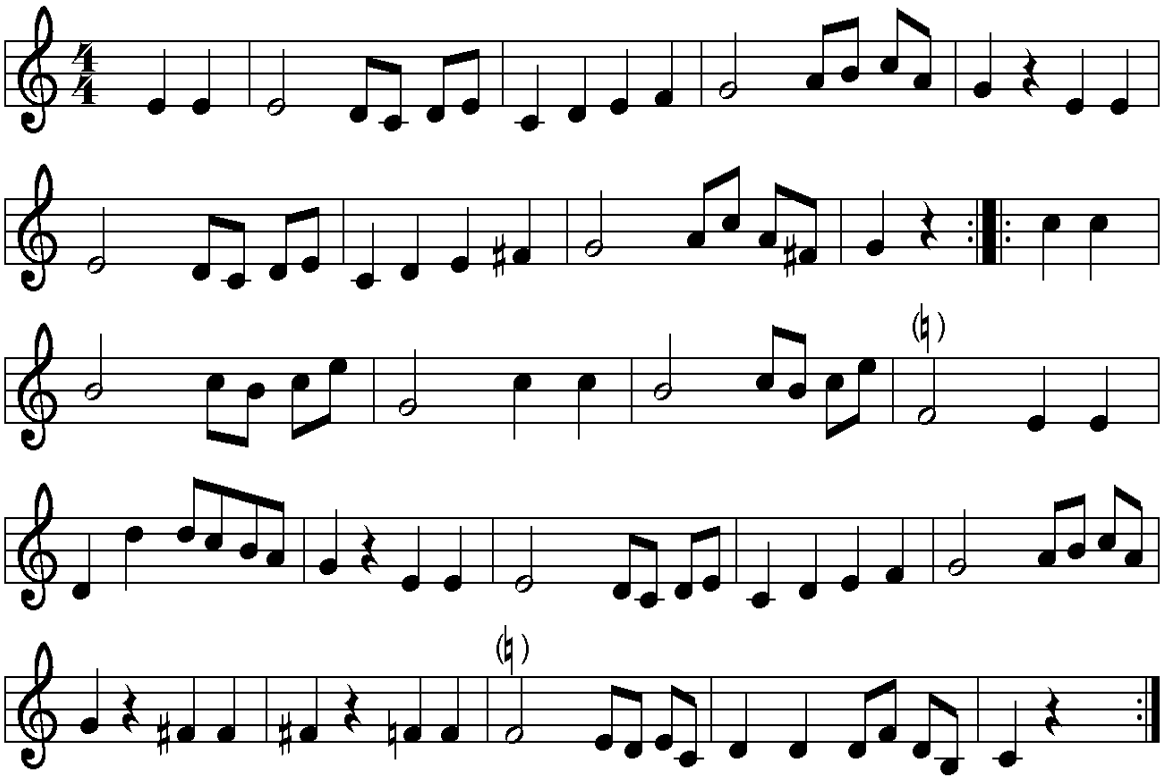

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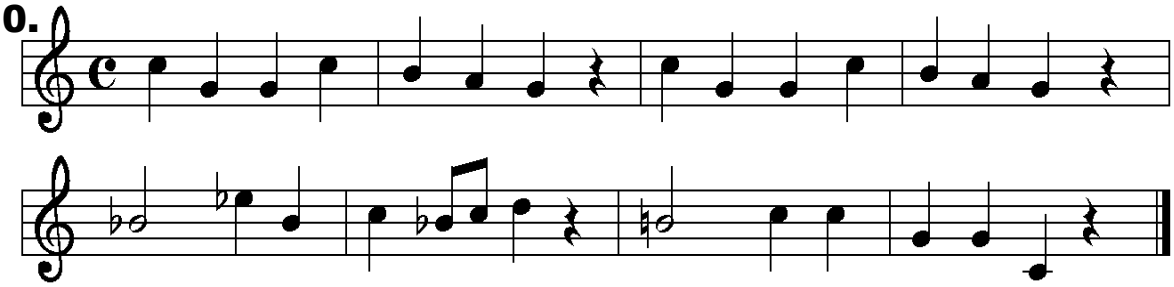

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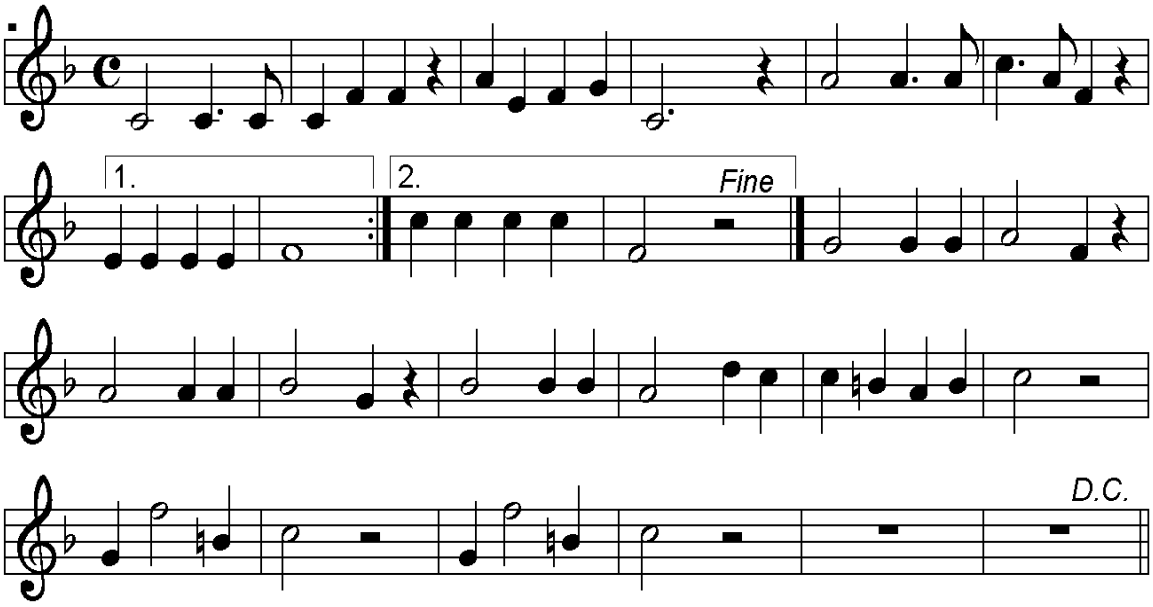

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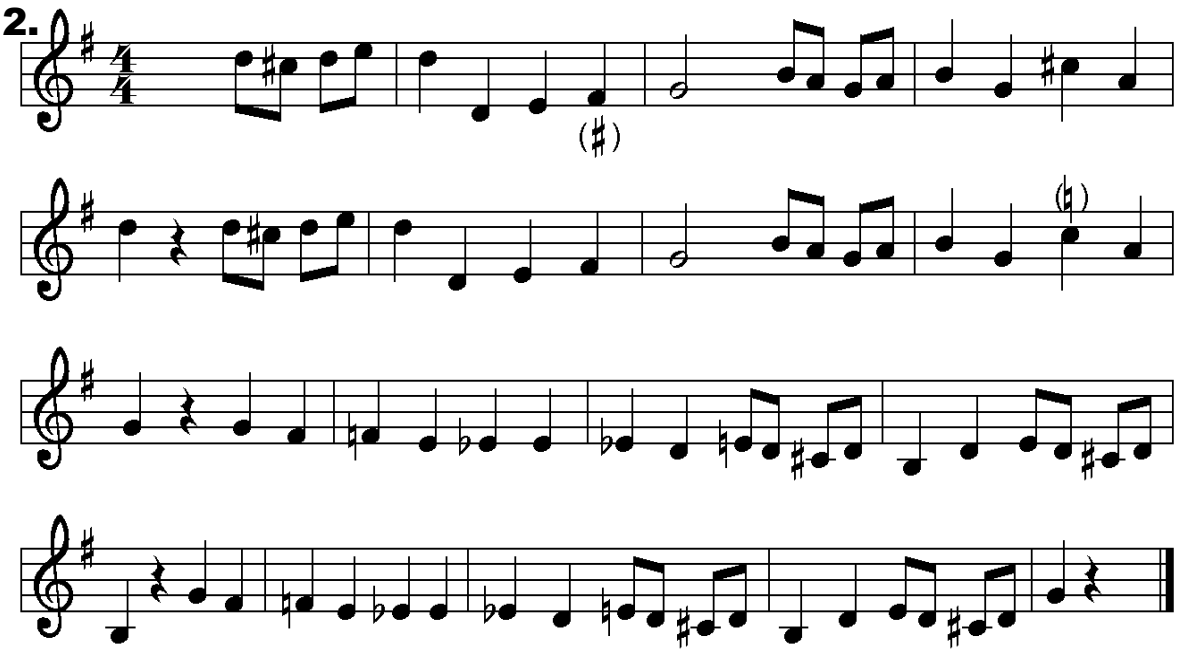

Rappel

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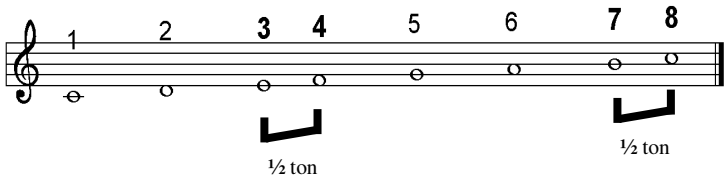

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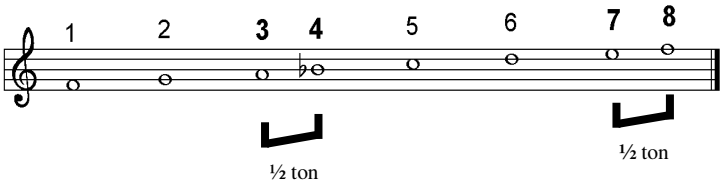

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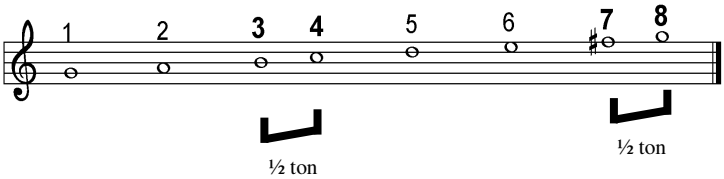
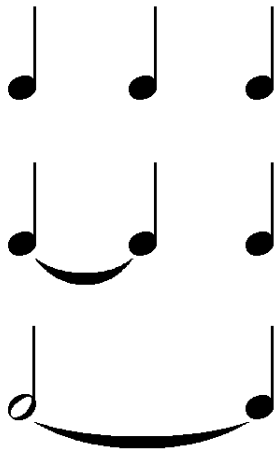


Rappel

LA MESURE

à ♩ ♩ ♩ noires

La mesure à 3 temps



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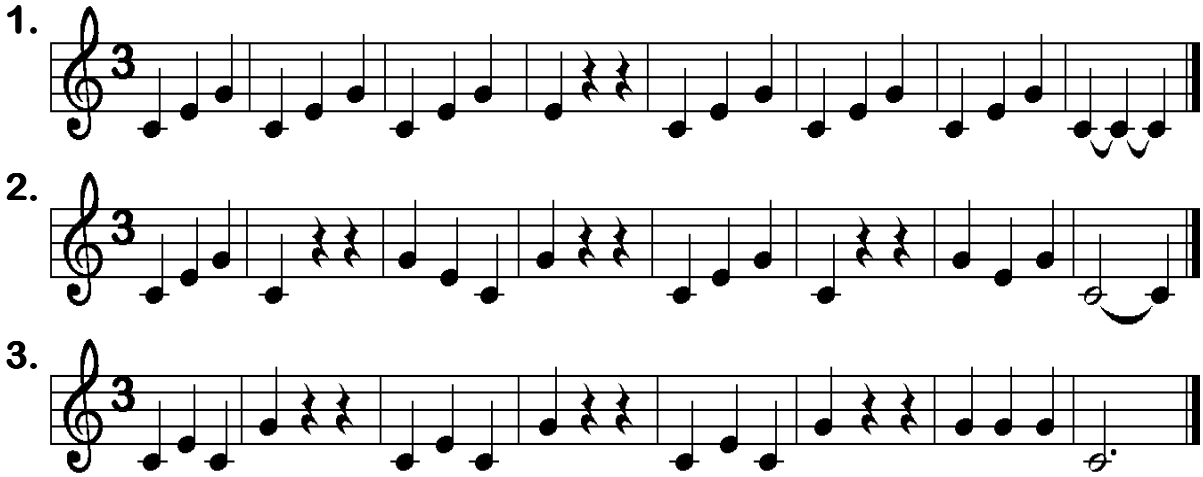

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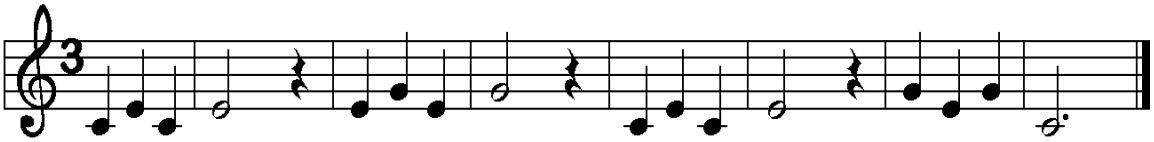

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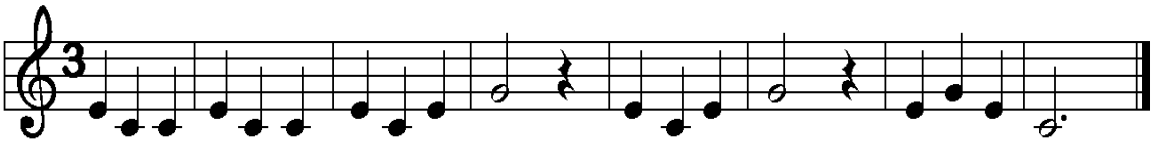

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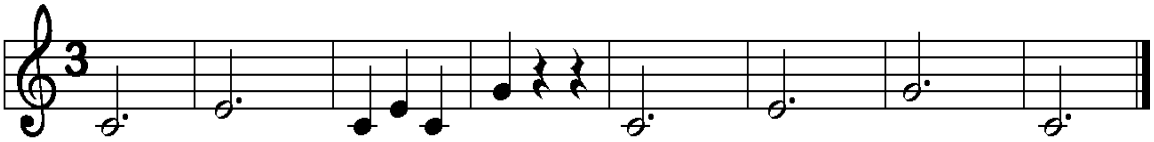

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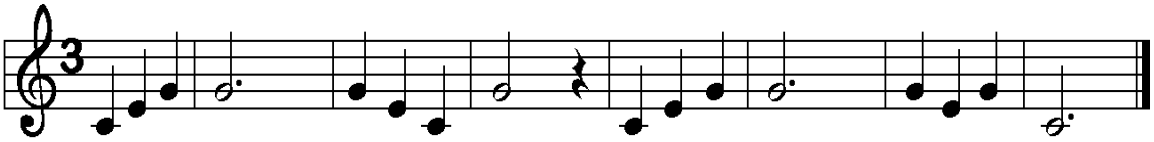

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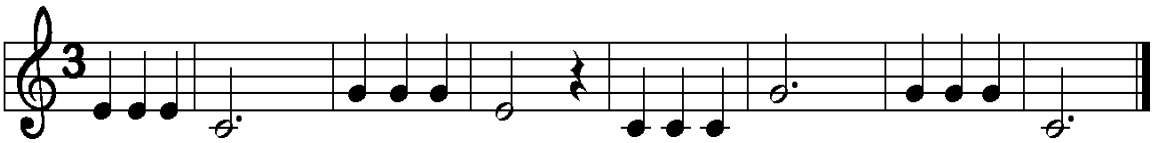

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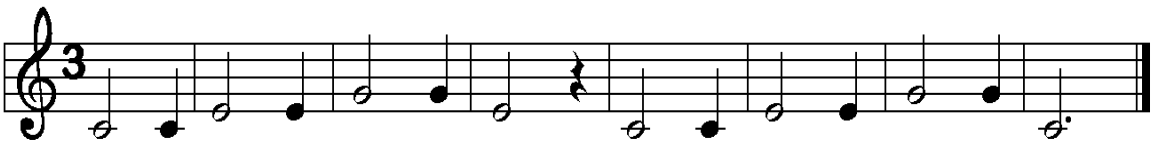

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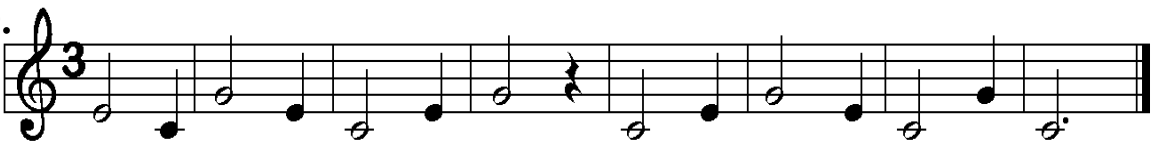

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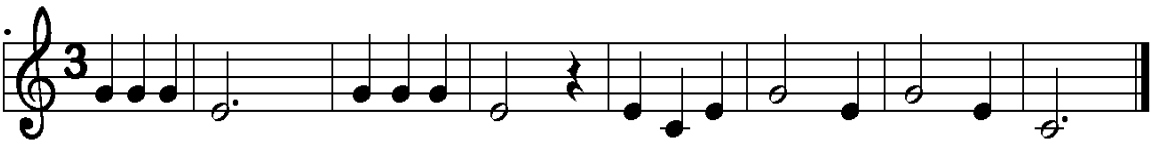

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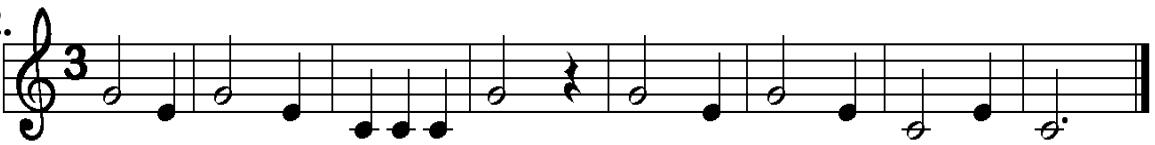

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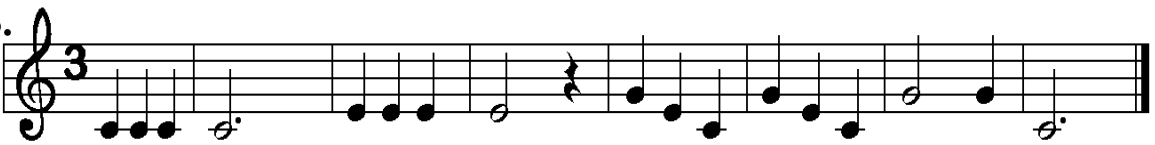

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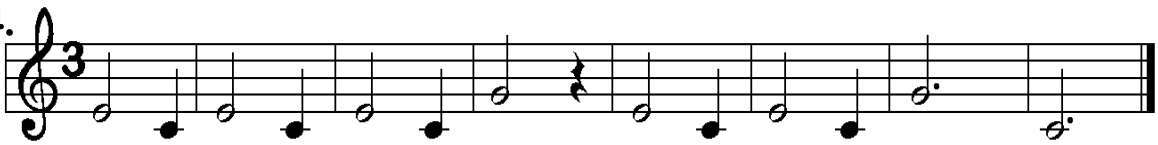

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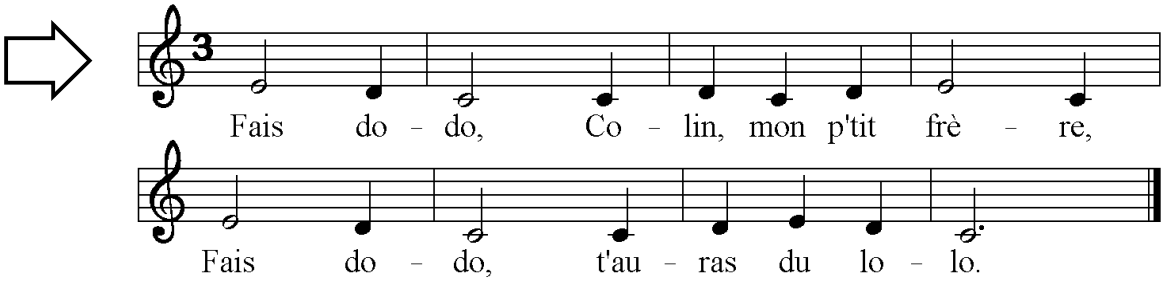

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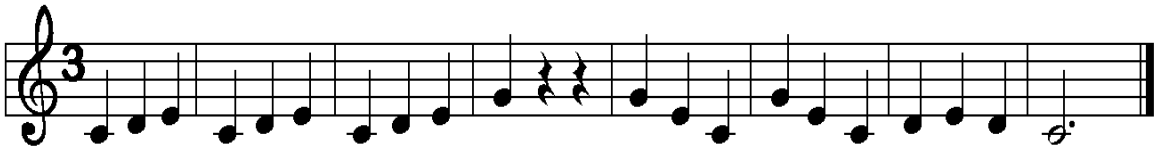

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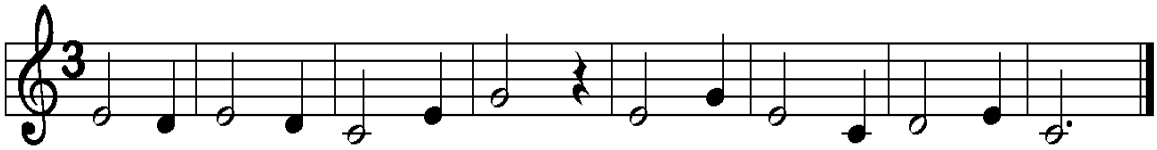

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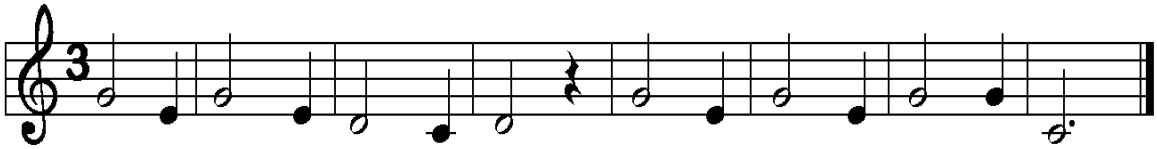

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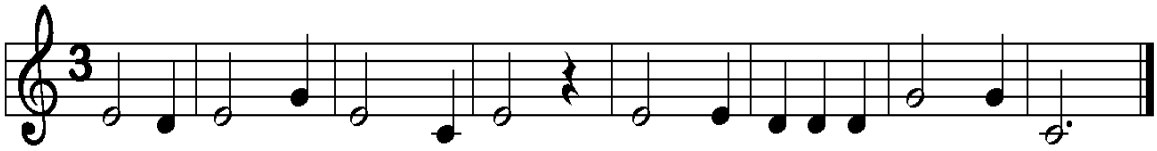

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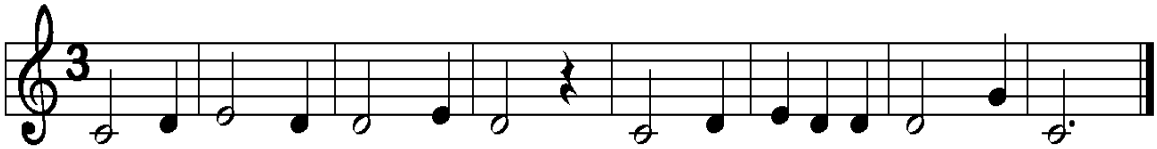

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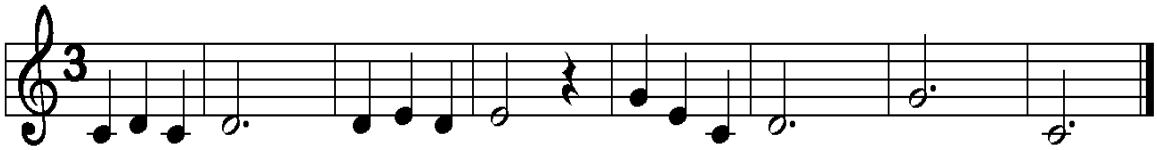

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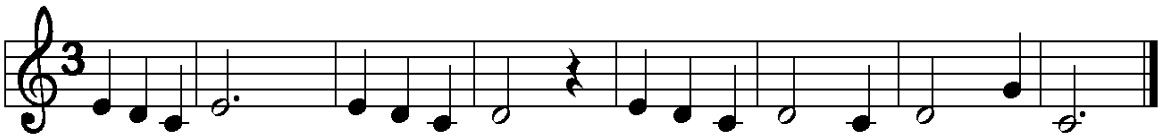

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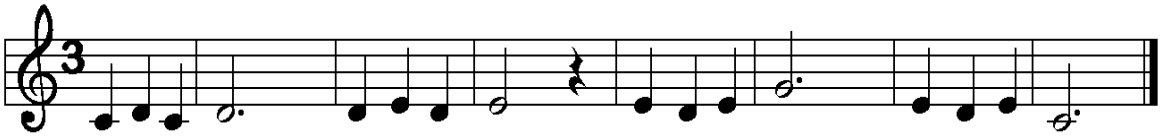

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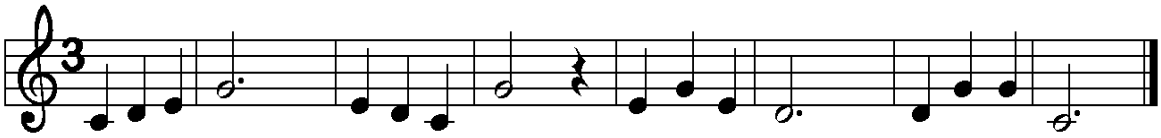

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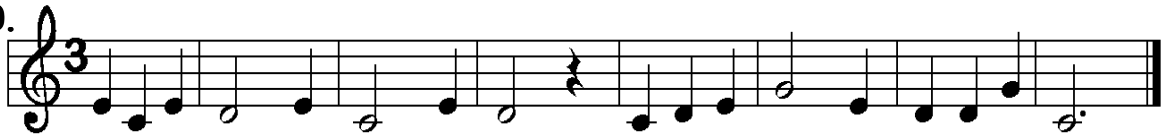

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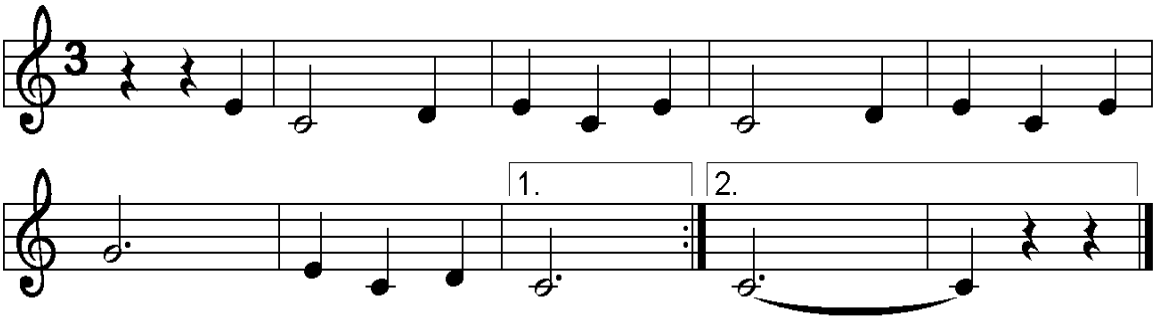

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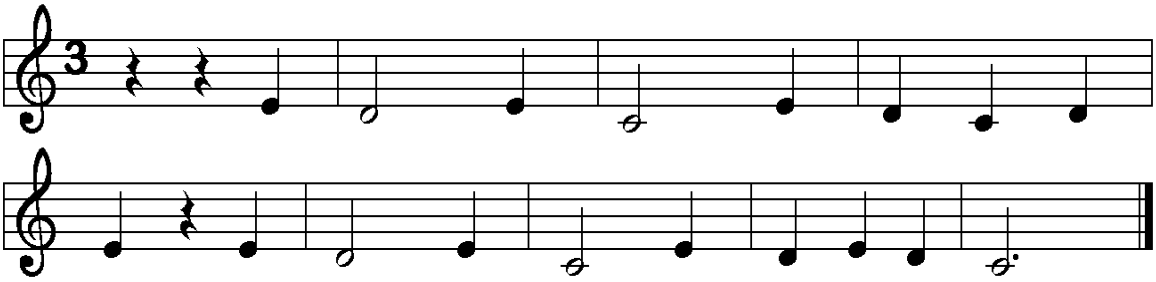

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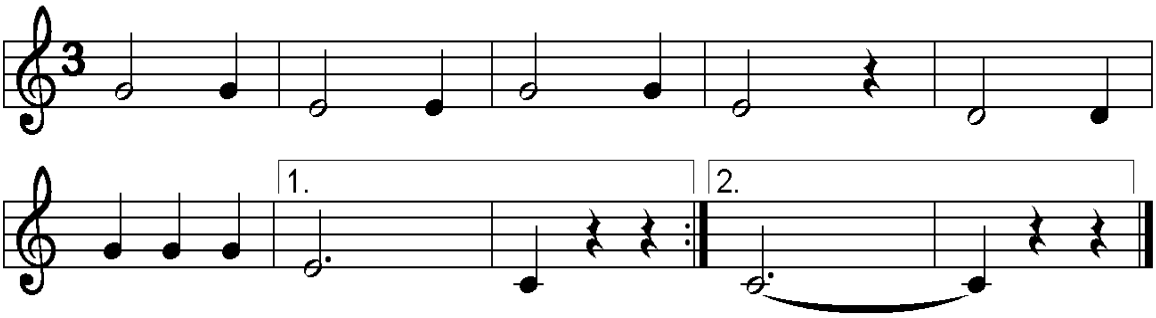

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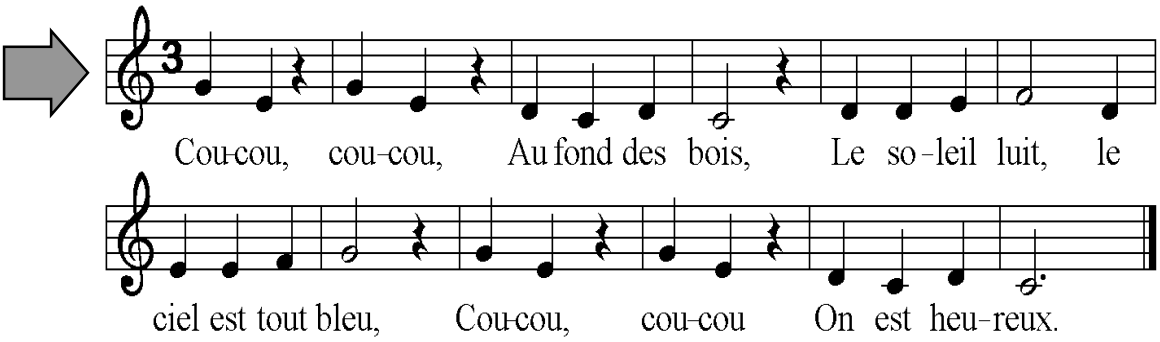
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ciel est tout bleu, Cou-cou, cou-cou On est heu-reux.

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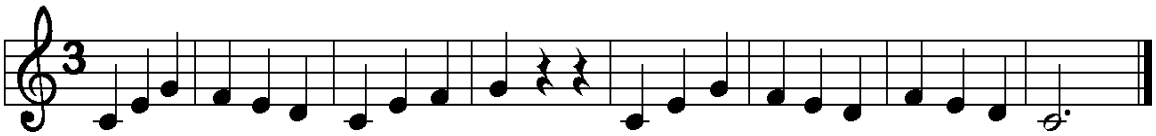

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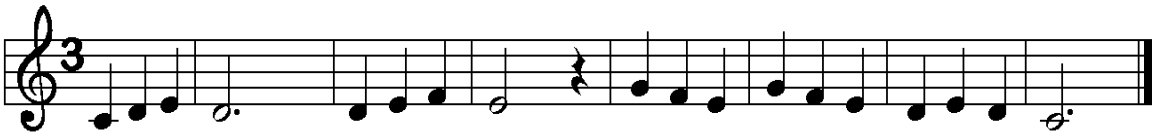

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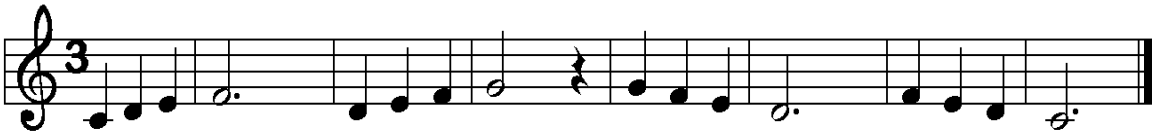

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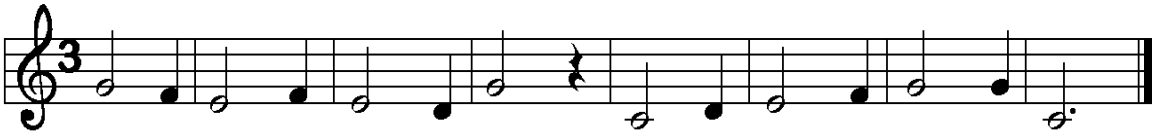

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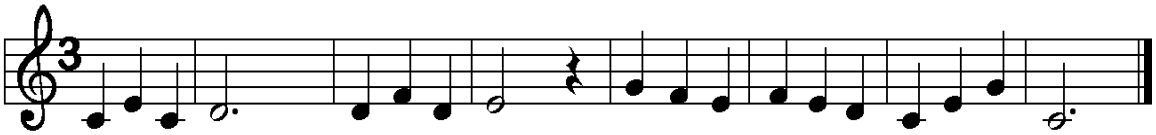

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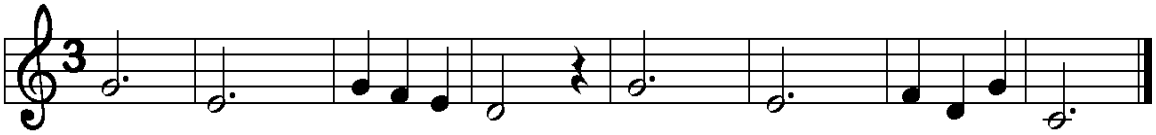

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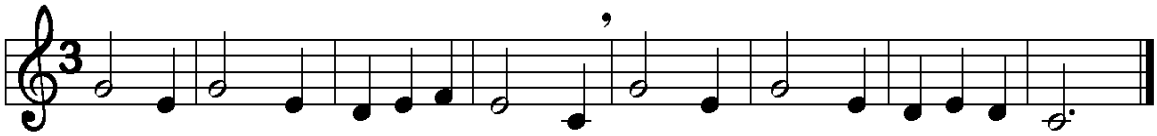

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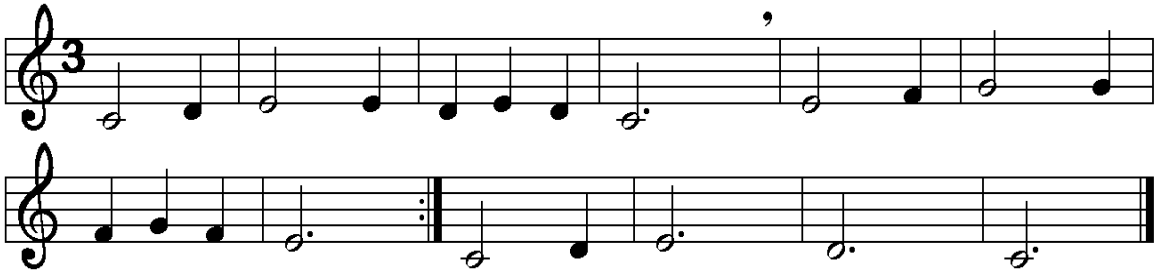

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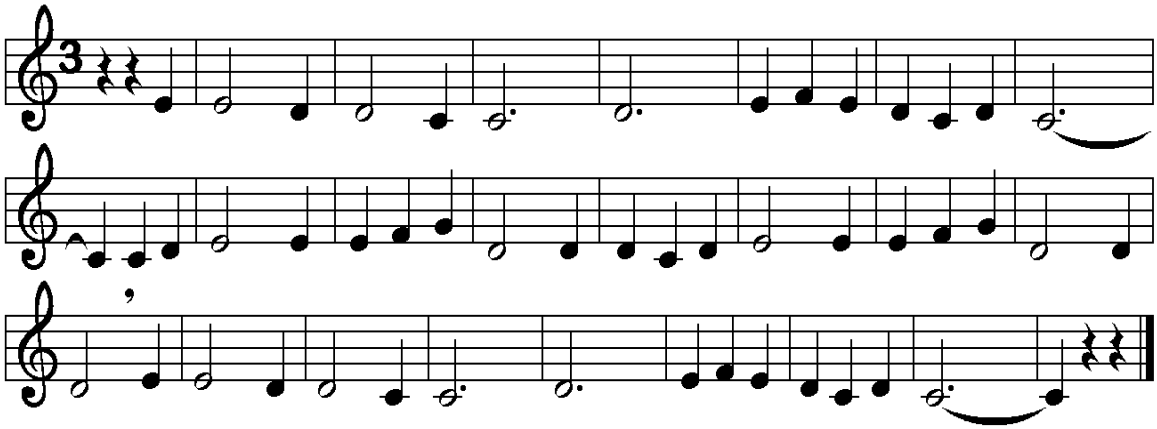

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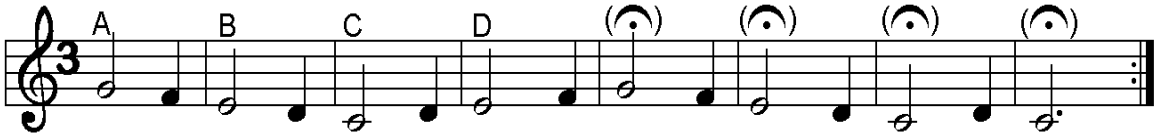

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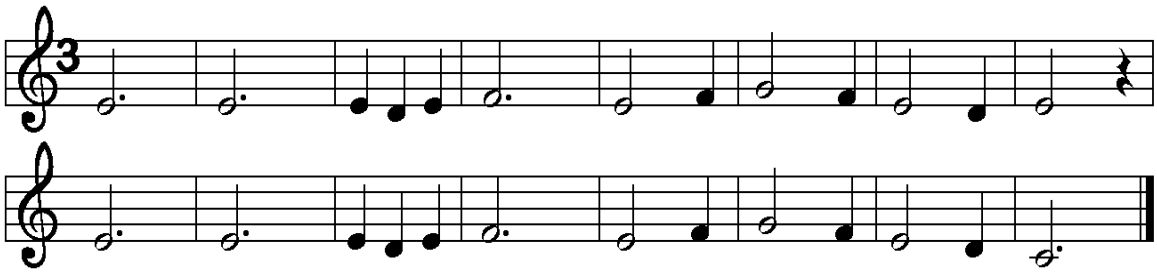

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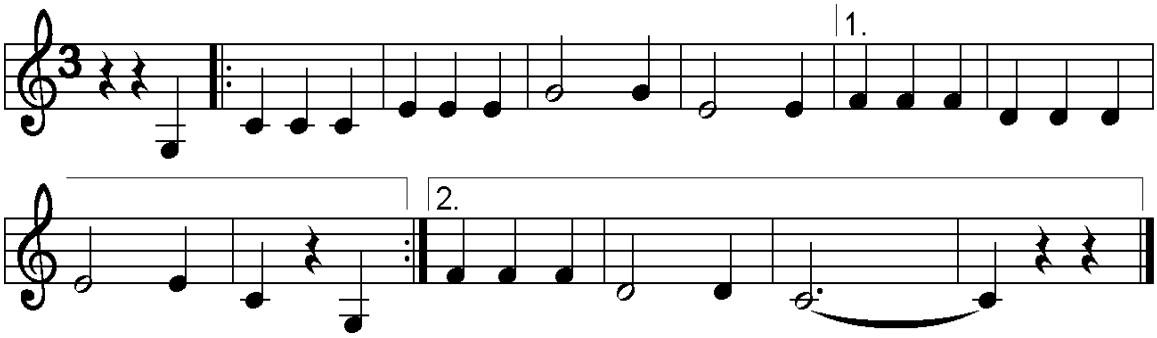

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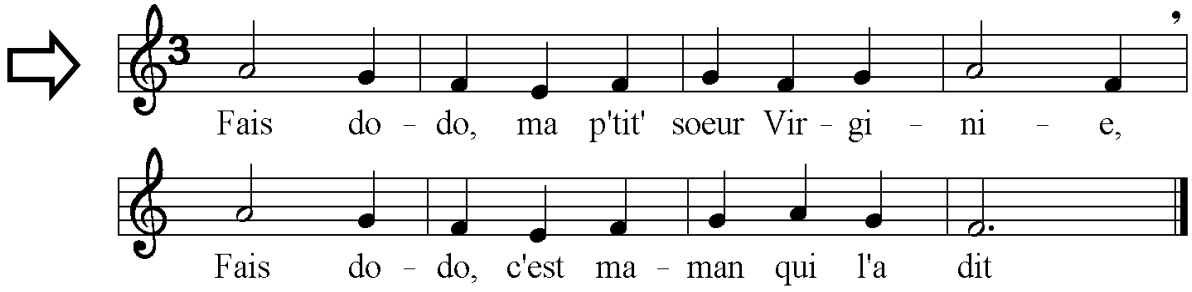

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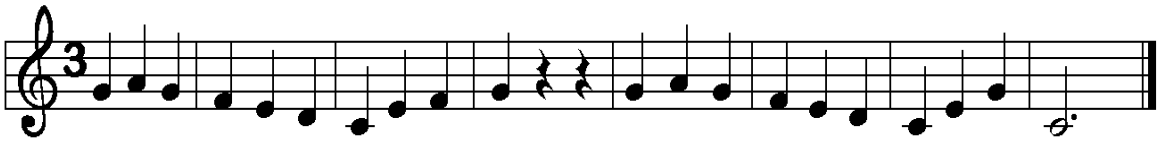

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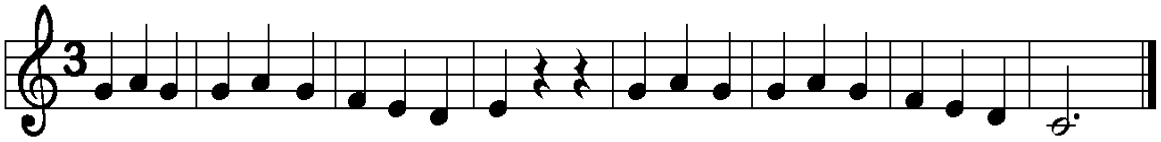

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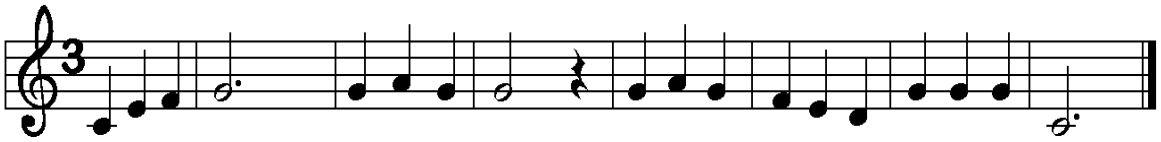

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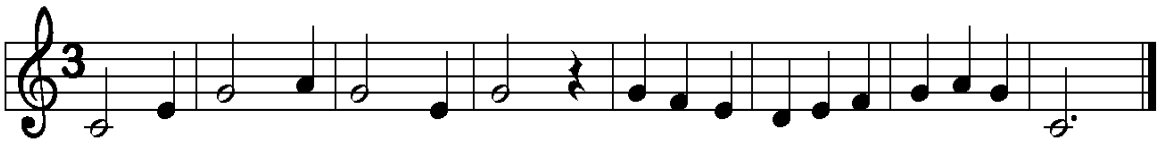

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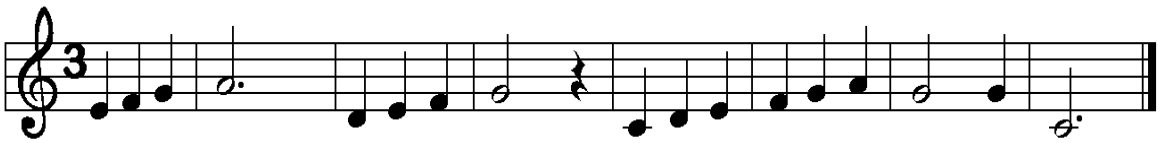

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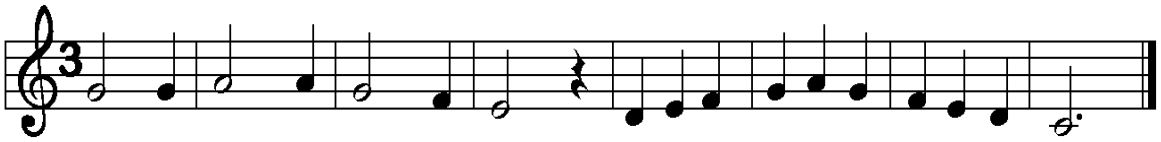

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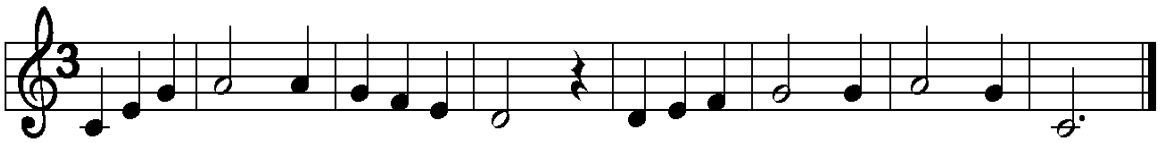

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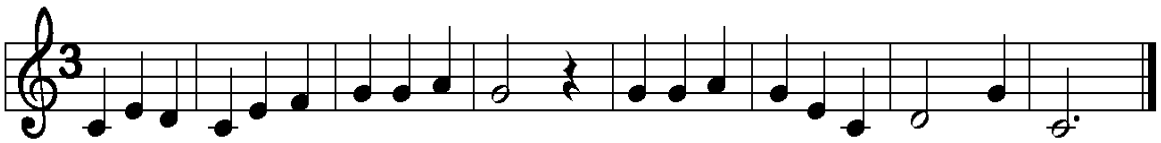

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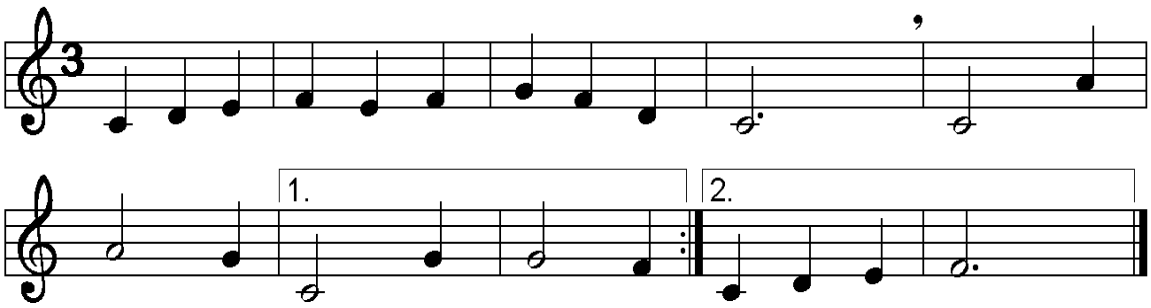

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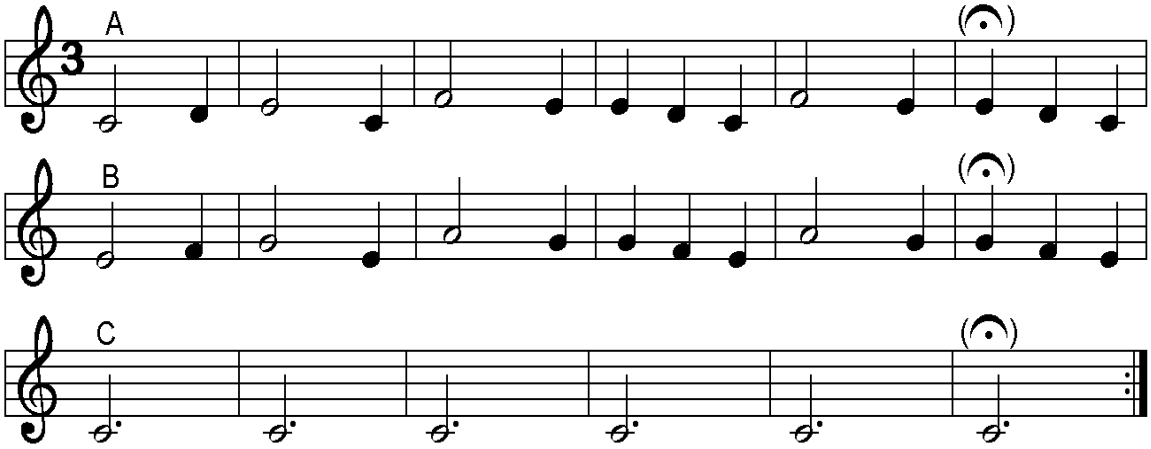

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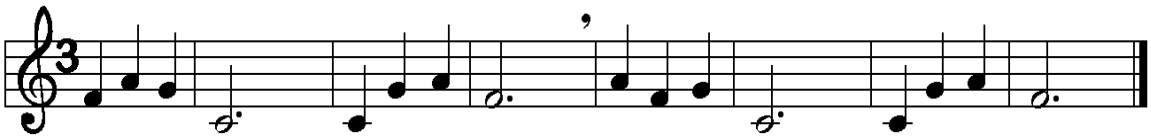

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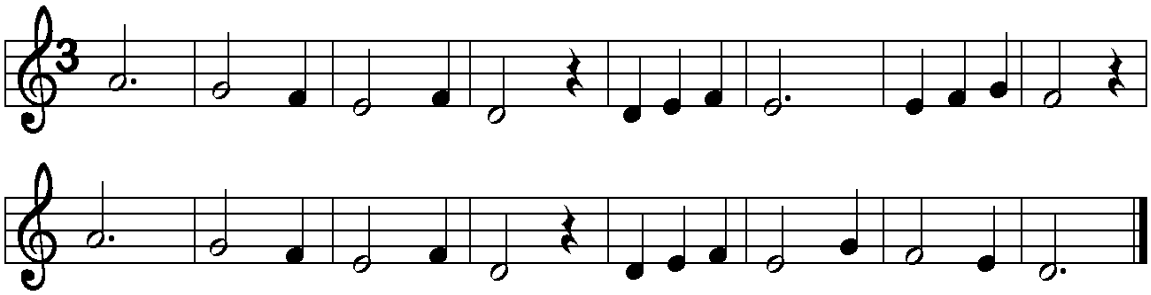

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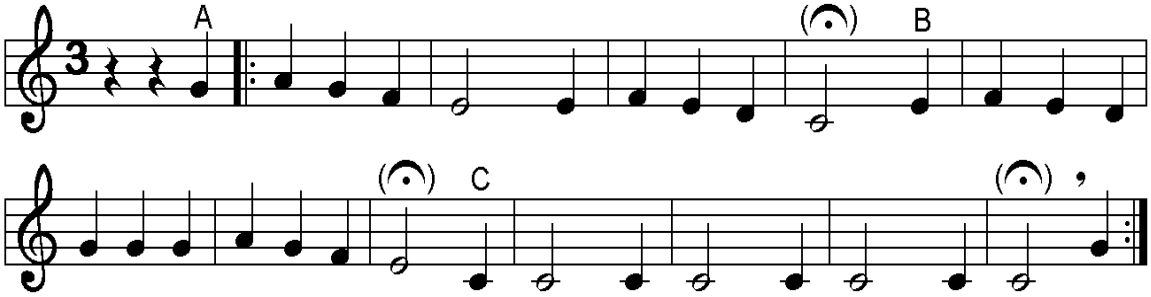

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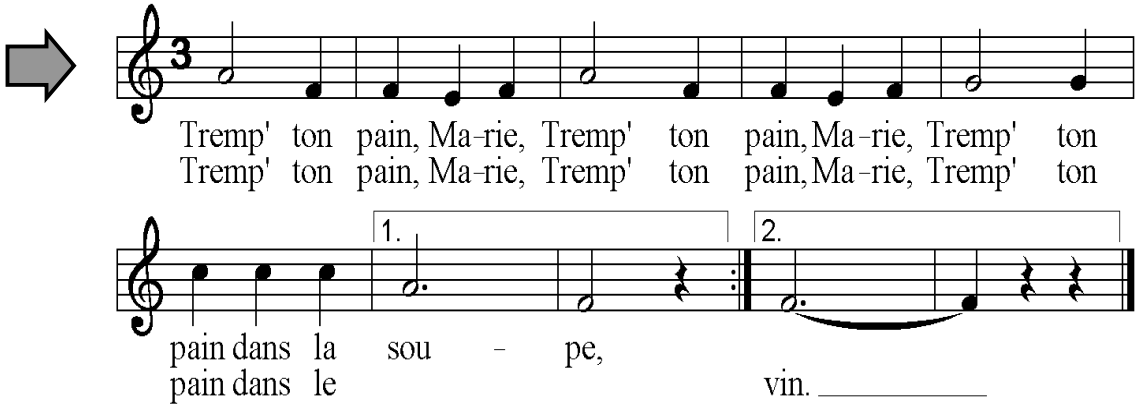
Do à l'octave supérieure



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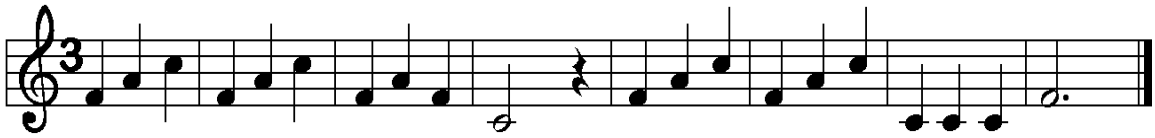

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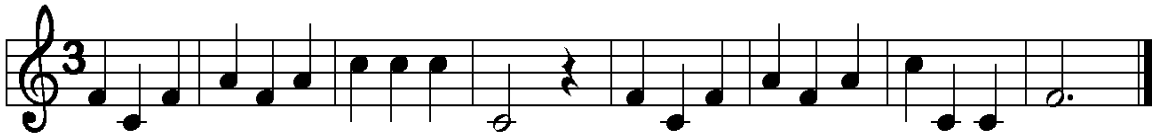

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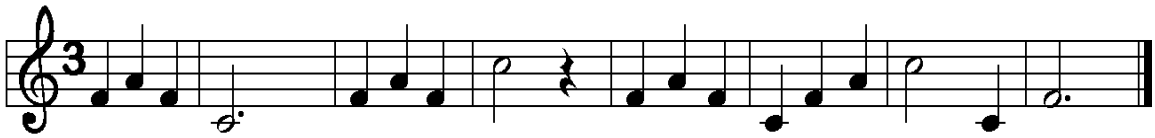

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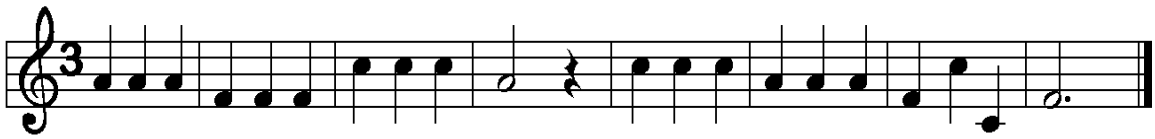

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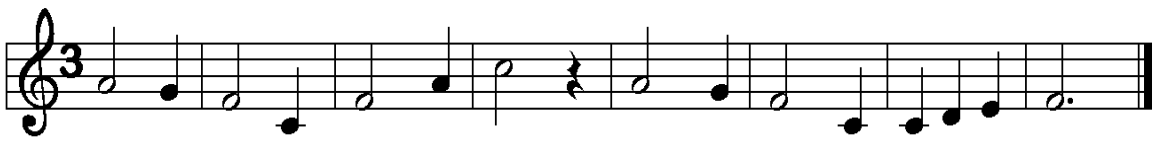

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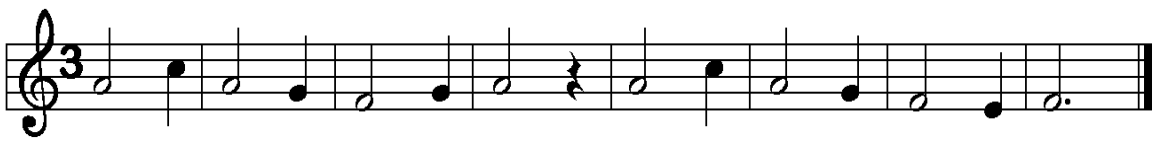

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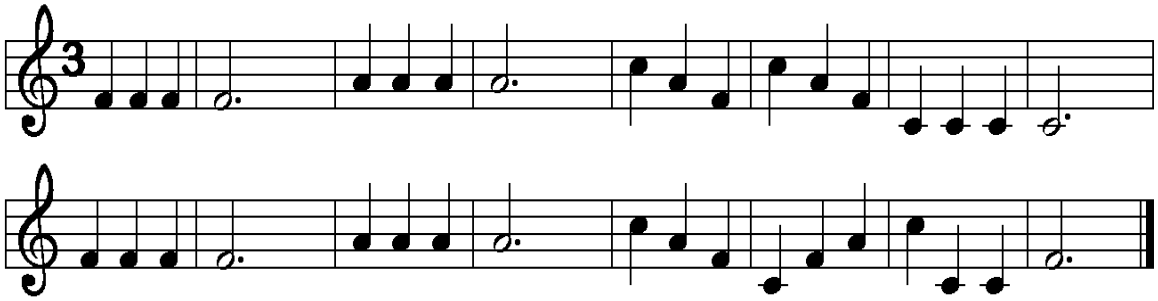

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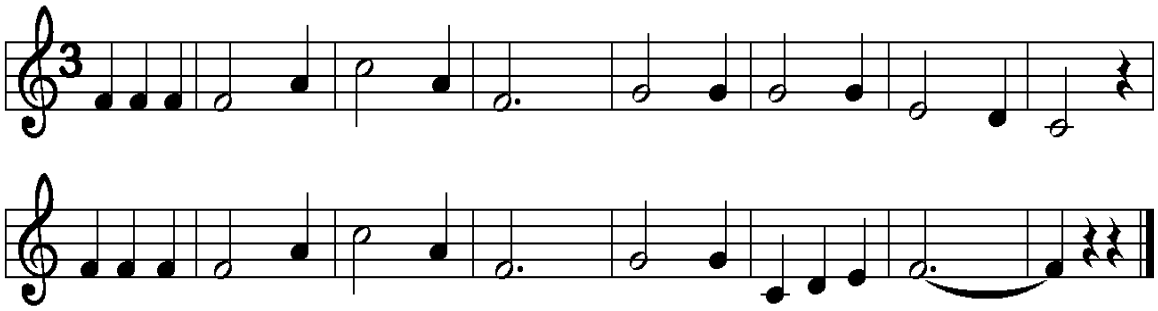

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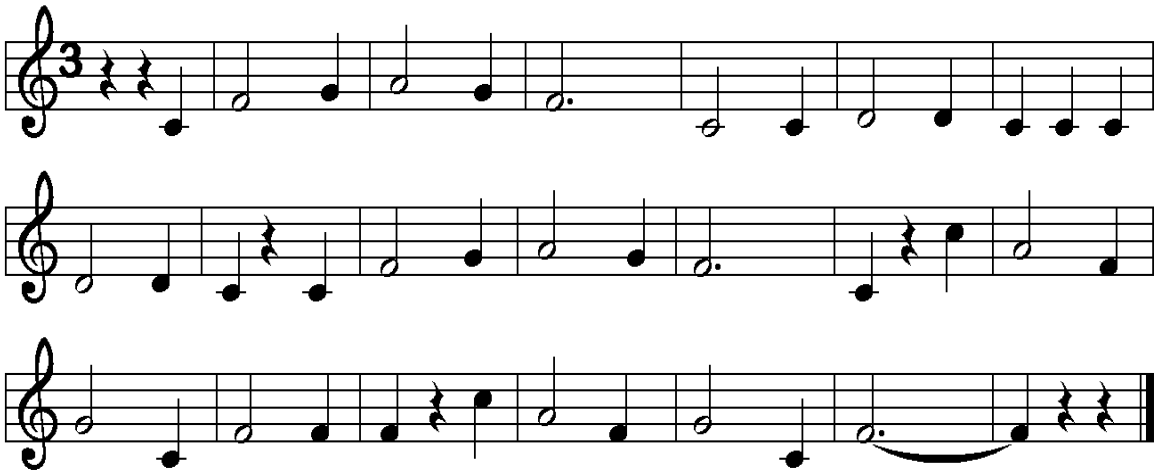

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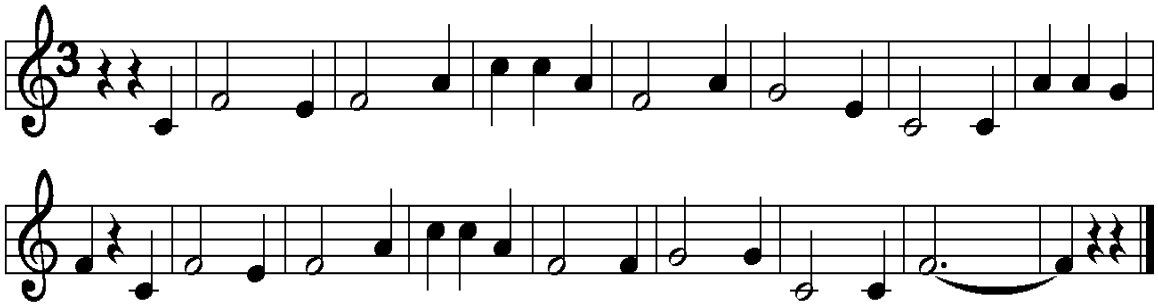

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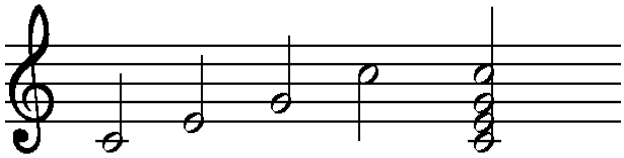
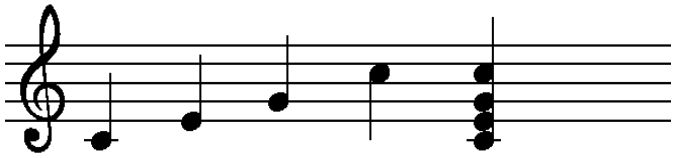
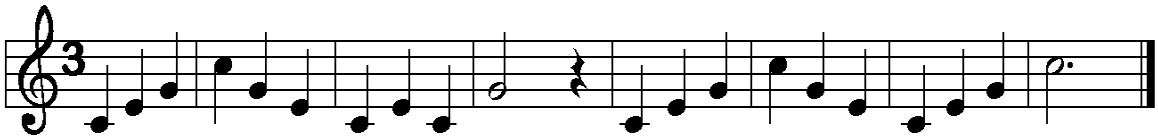
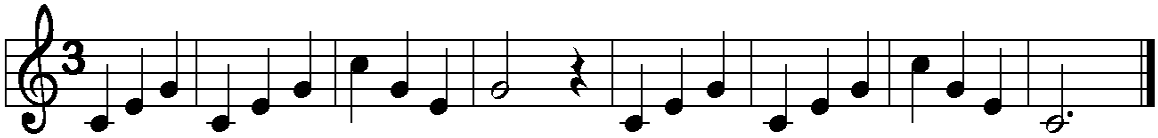
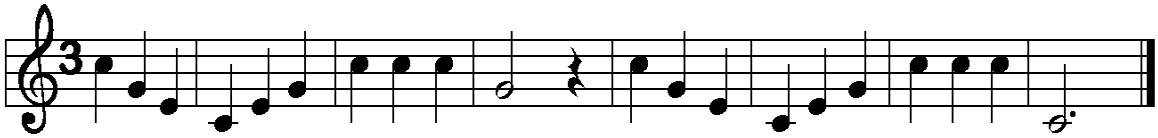
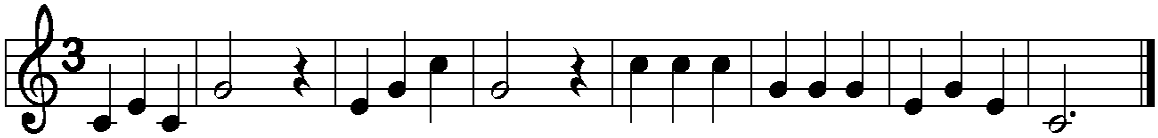
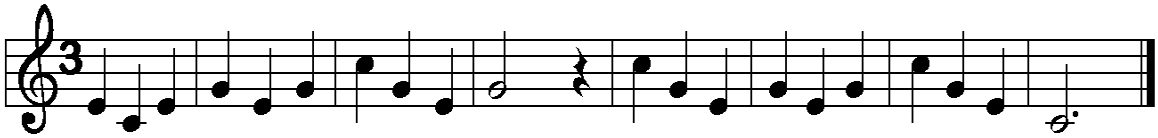
L'accord   parfait

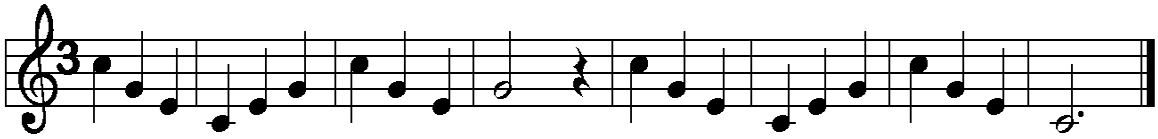
1. 

2. 

3. 

4. 

5. 

6. 

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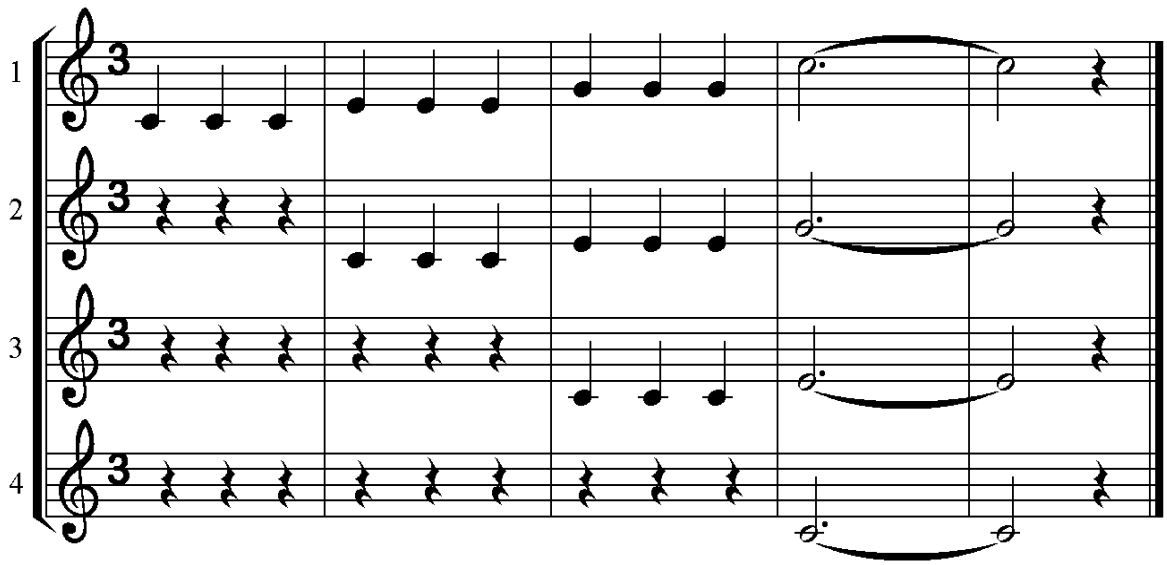

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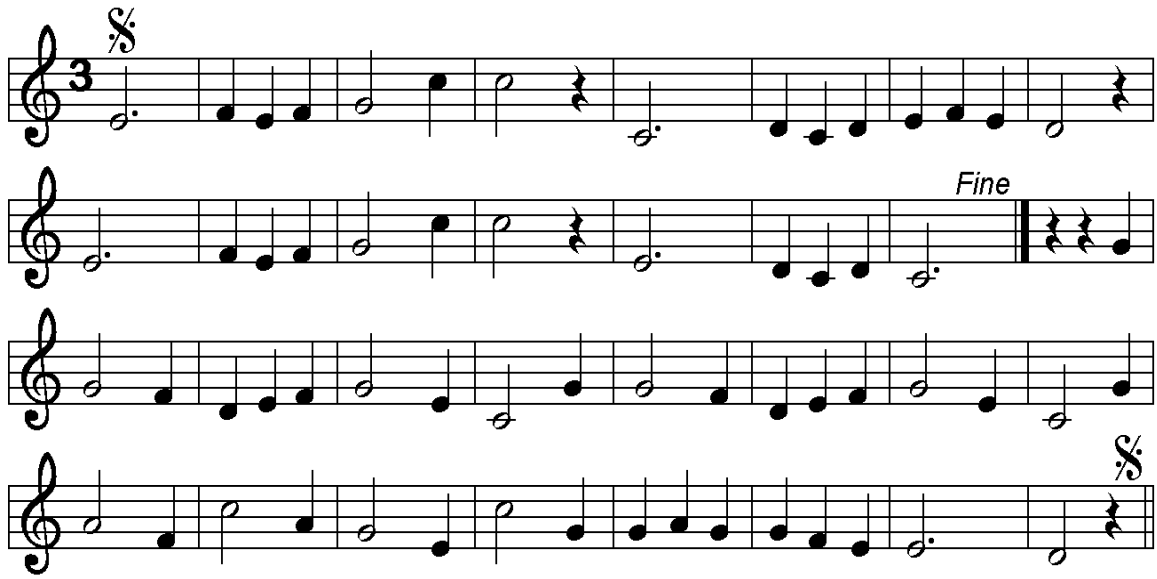

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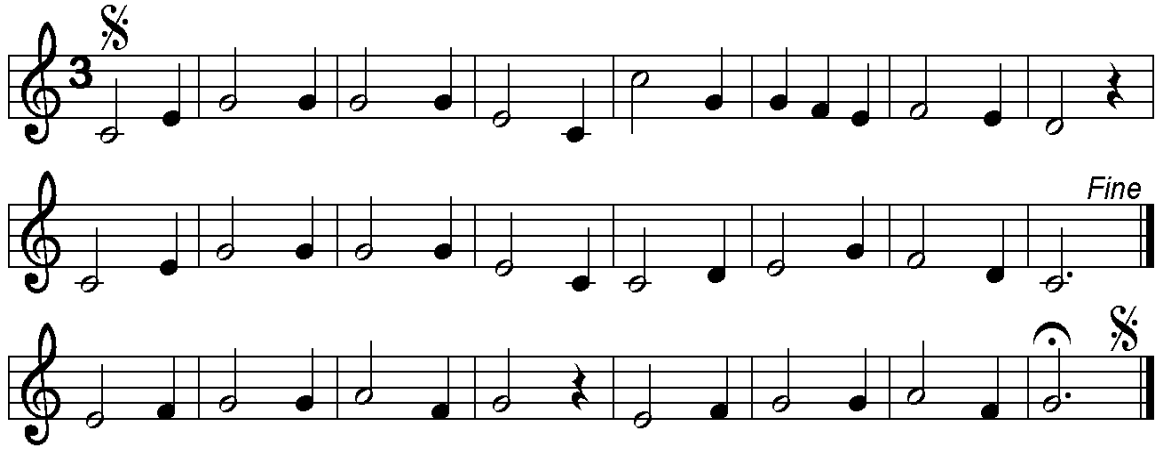

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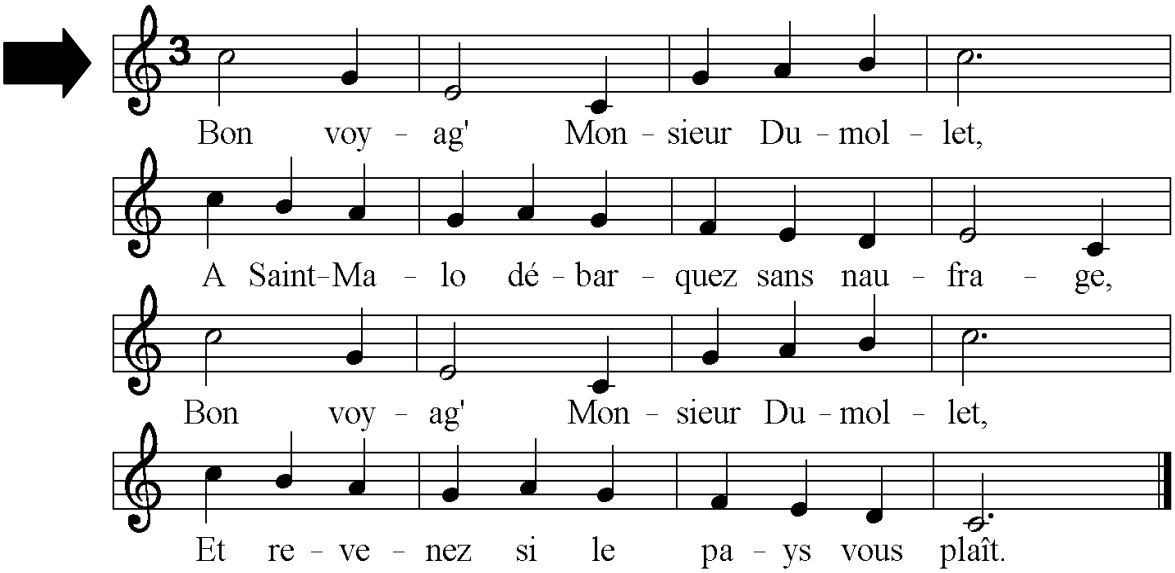
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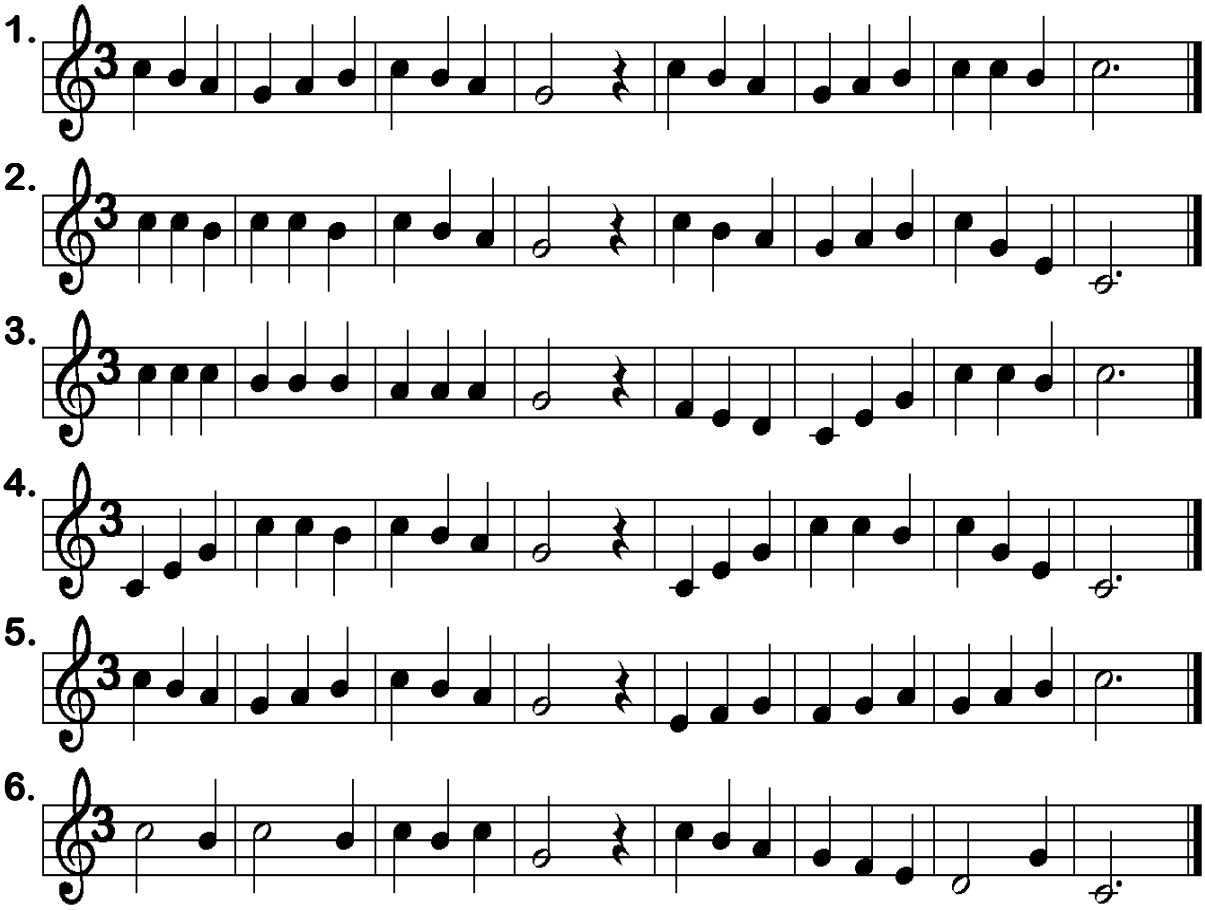
A Saint-Ma - lo dé - bar - quez sans nau - fra - ge,
Bon voy - ag' Mon - sieur Du - mol - let,
Et re - ve - nez si le pa - ys vous plaît.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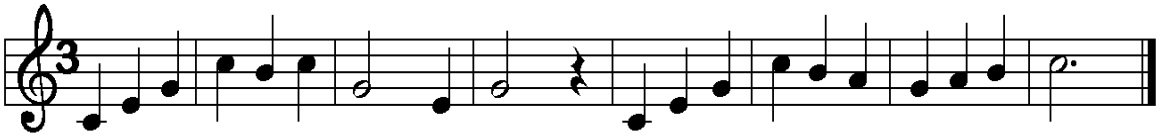

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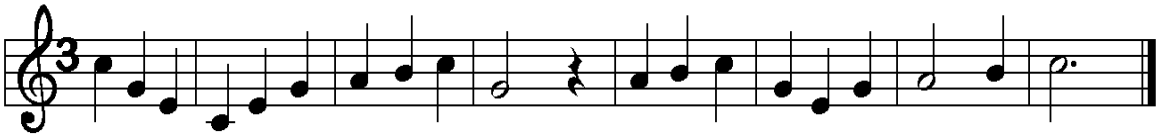

CHANSONS

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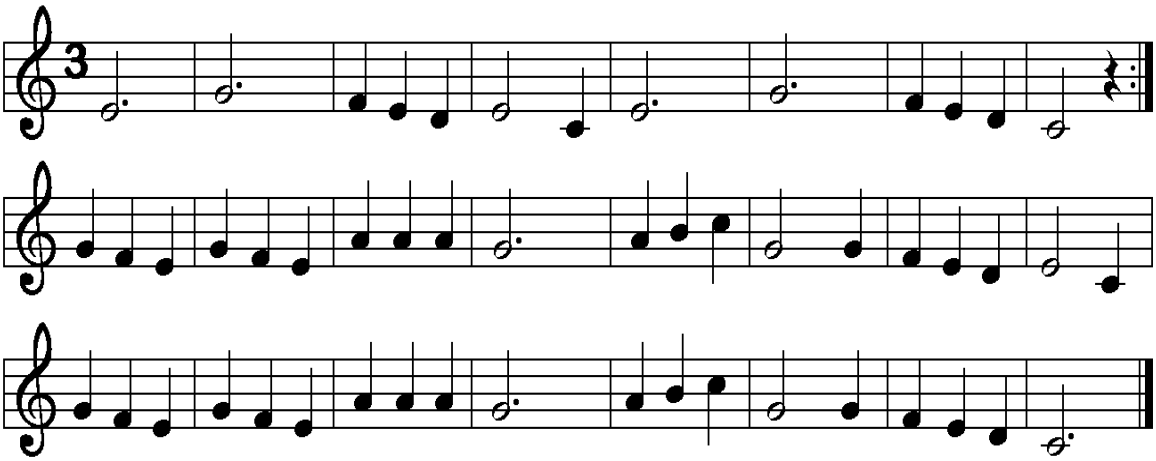

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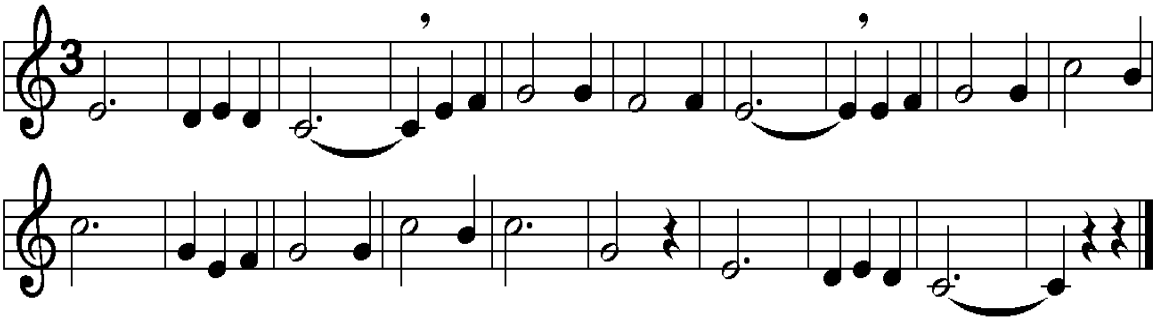

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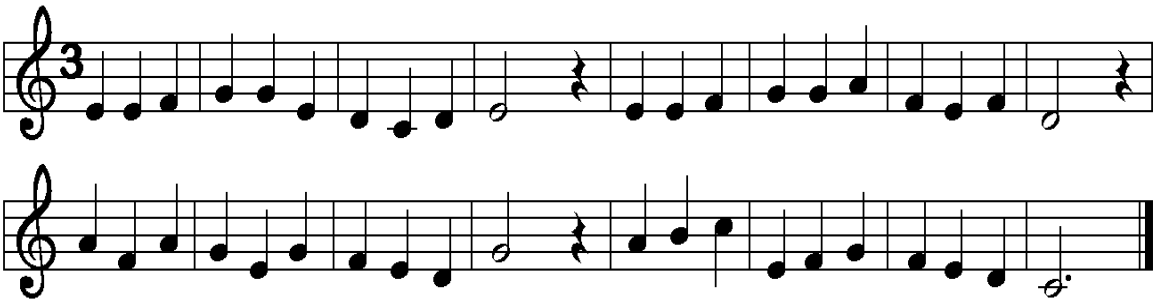

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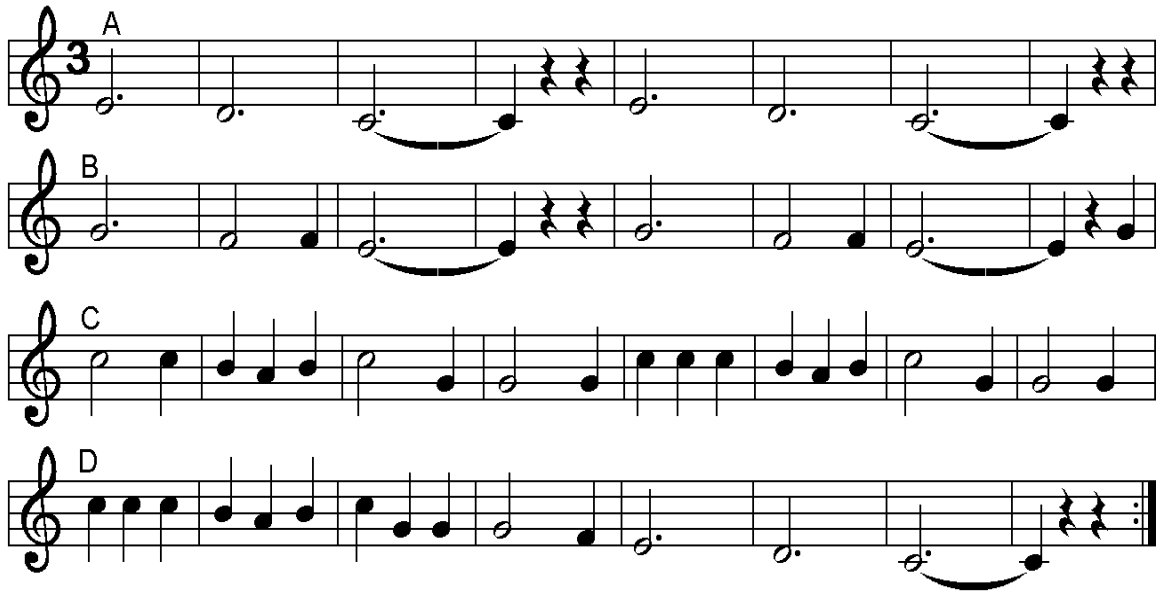

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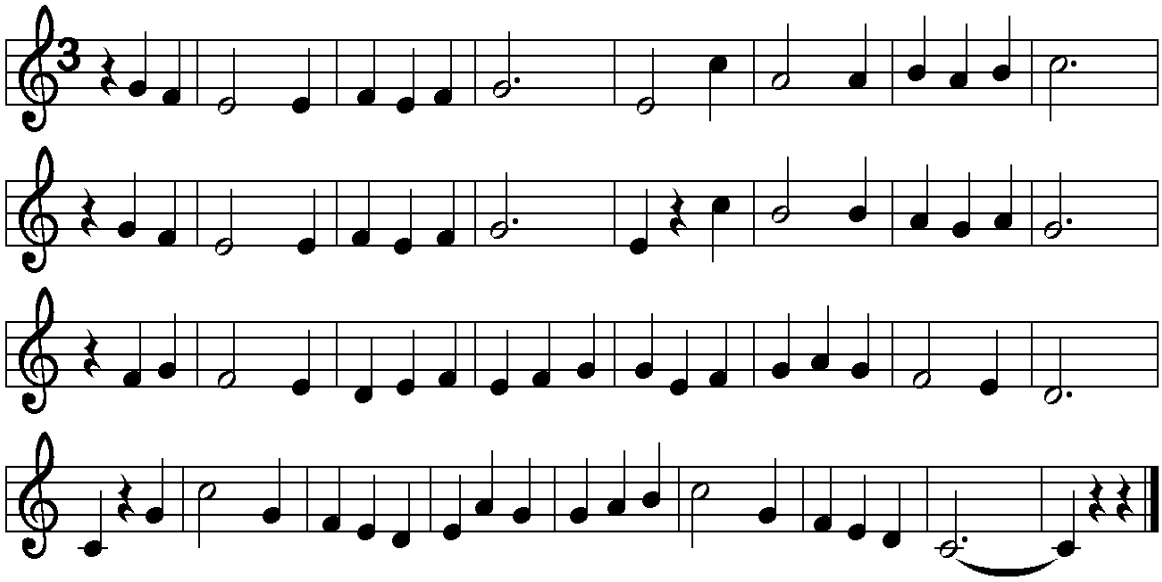

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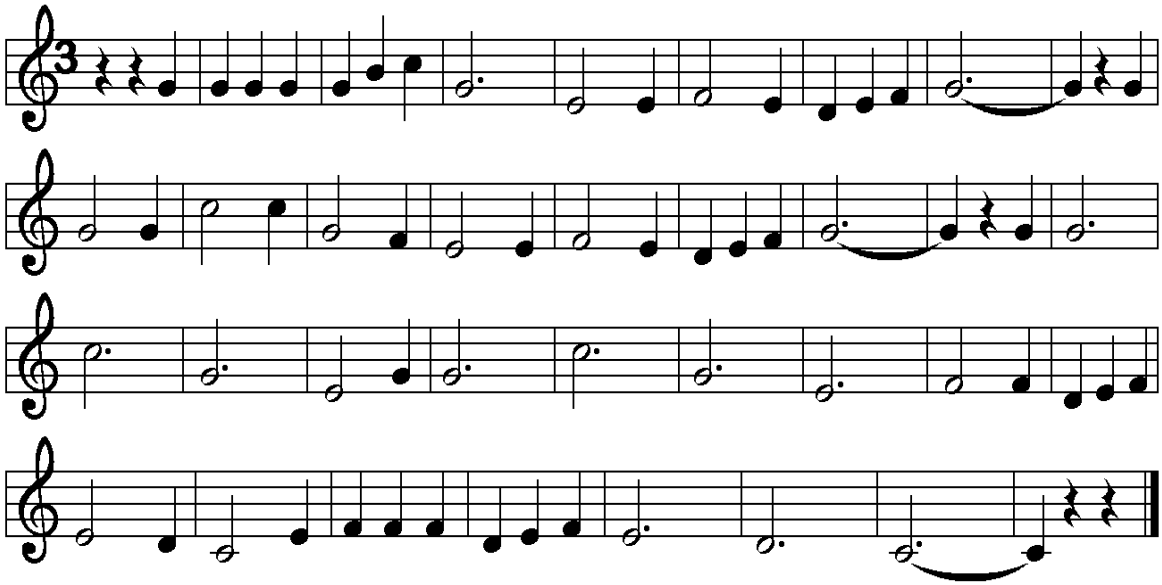
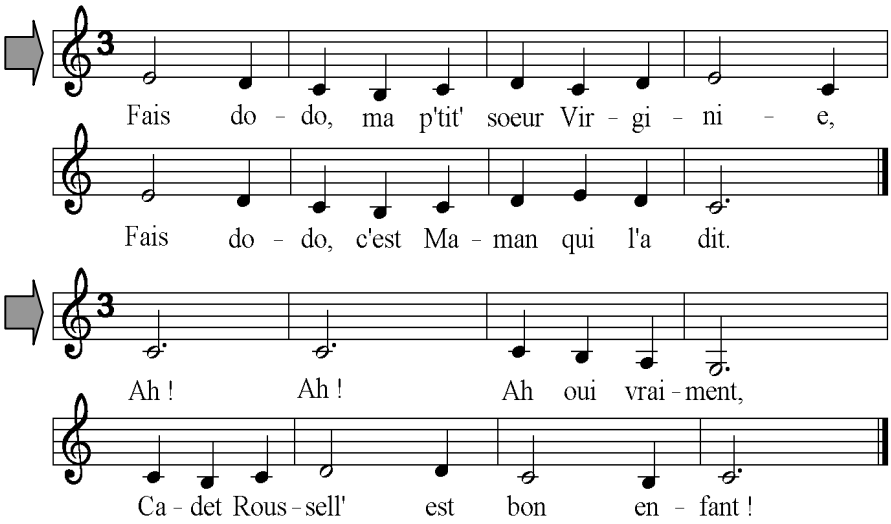
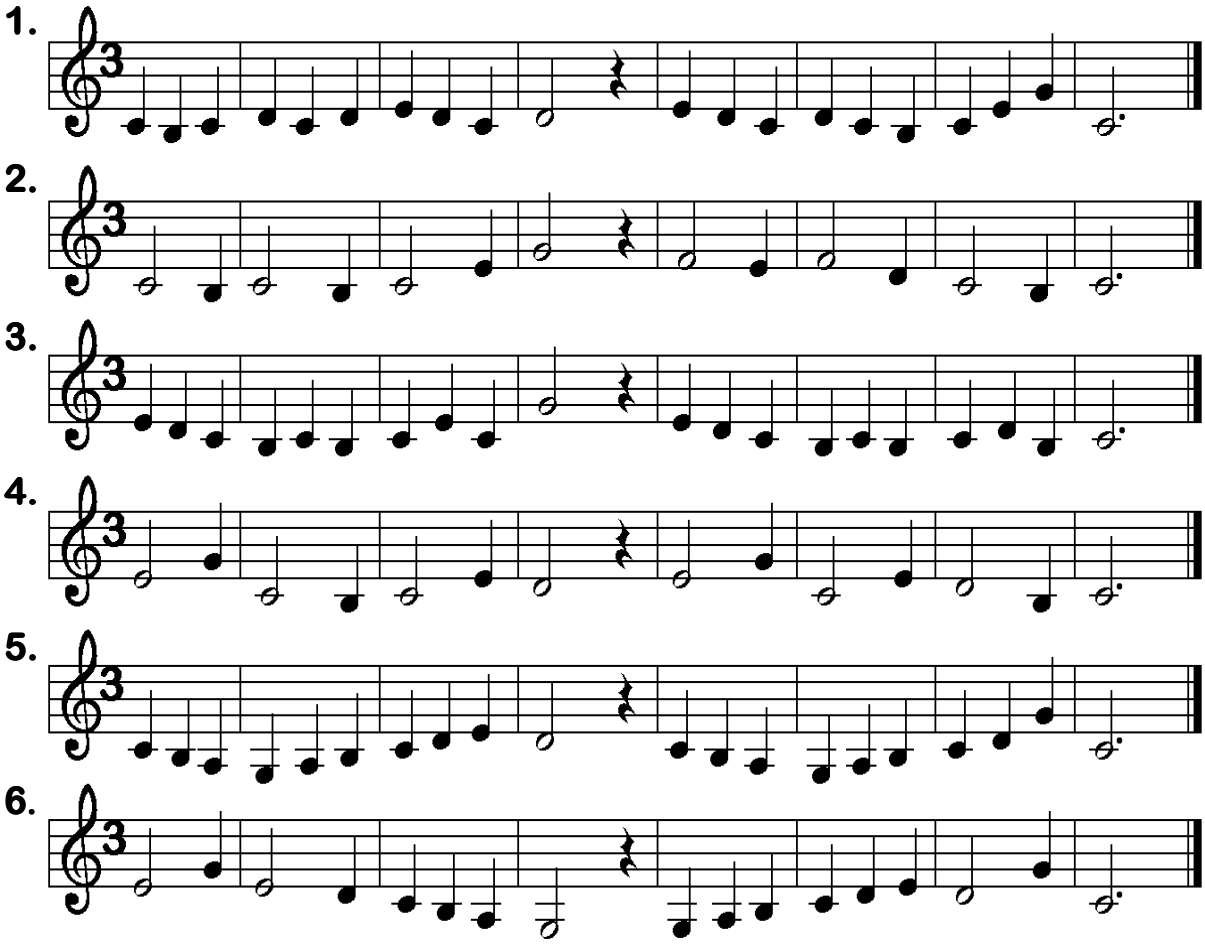


Si La Sol graves

10





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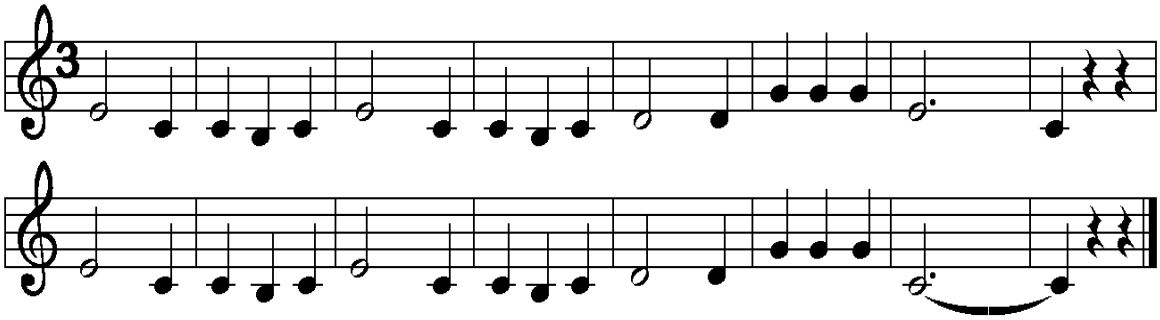

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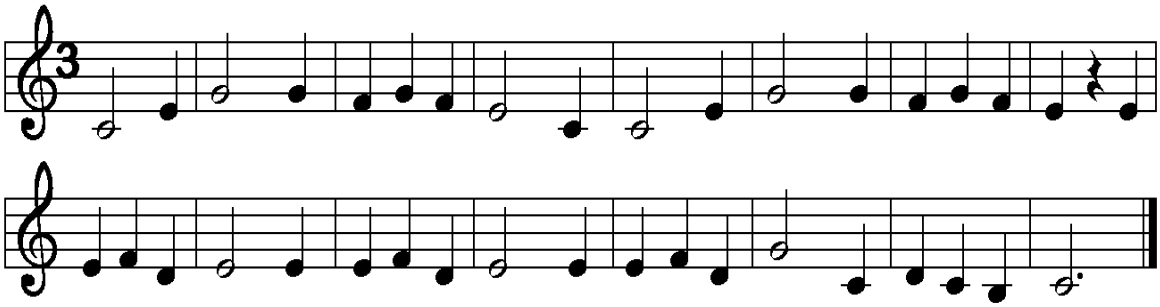

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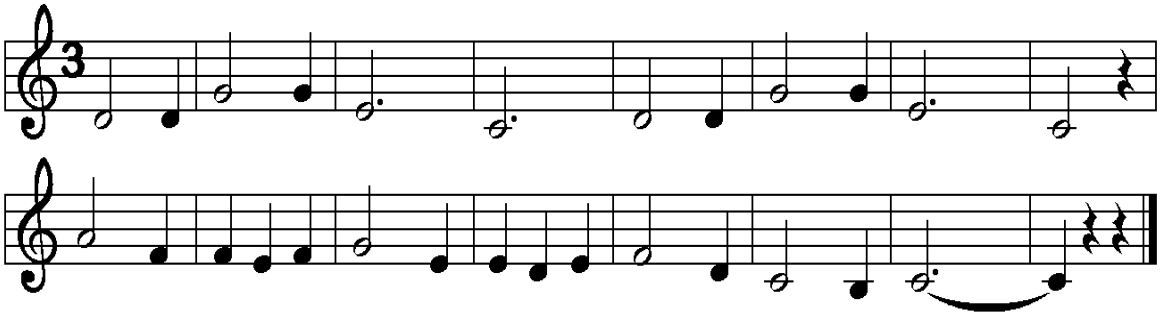

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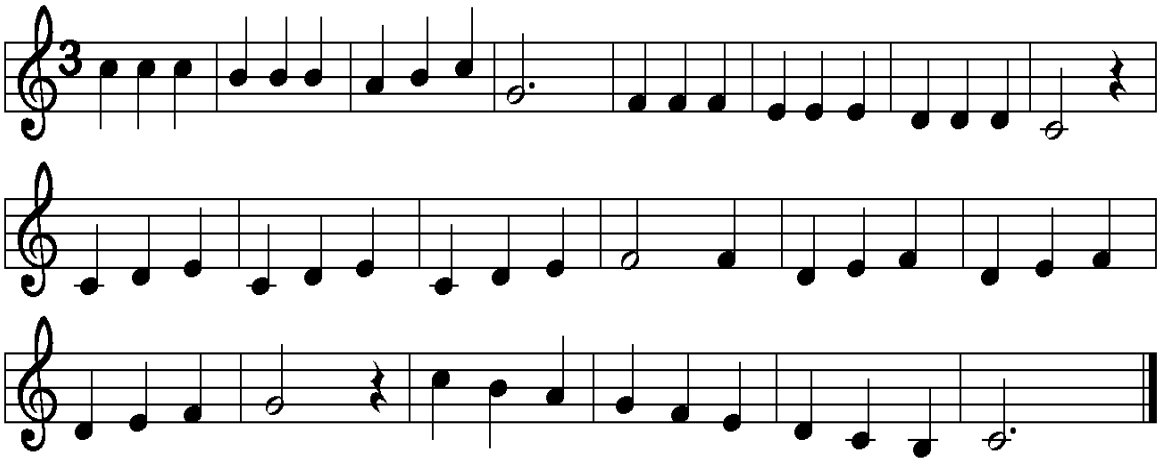

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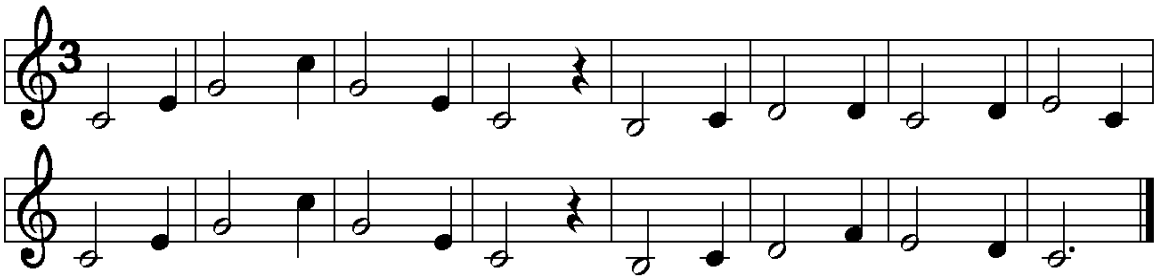

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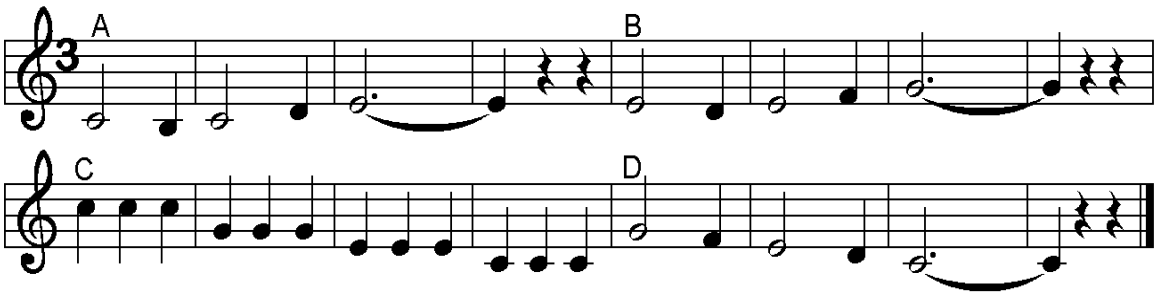

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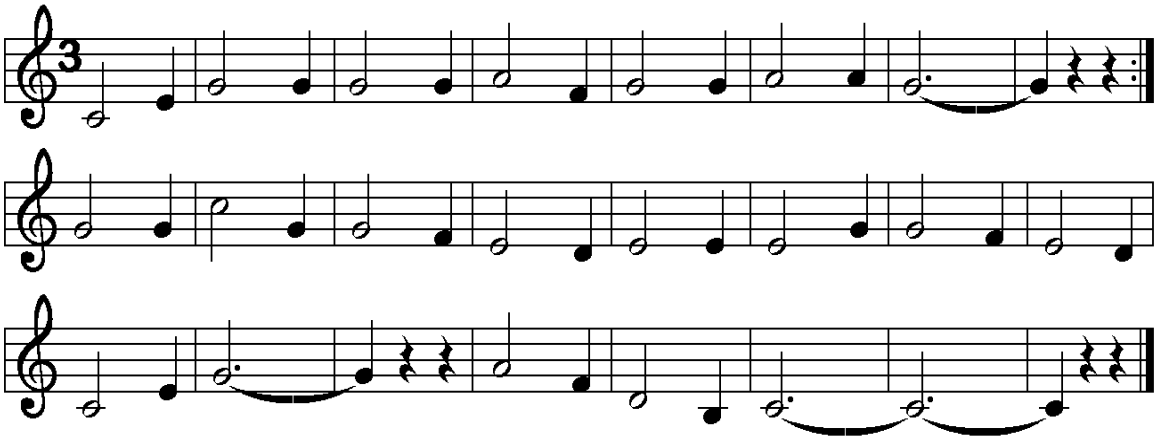

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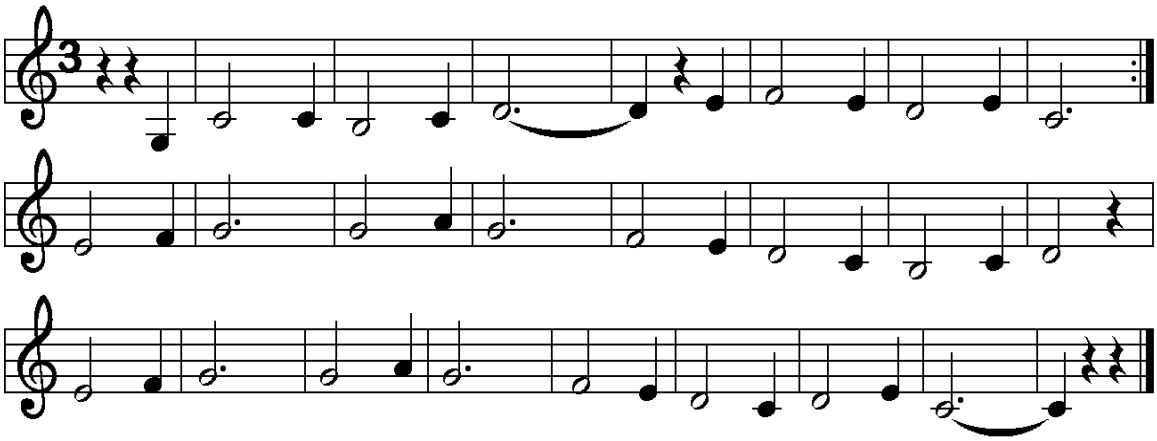

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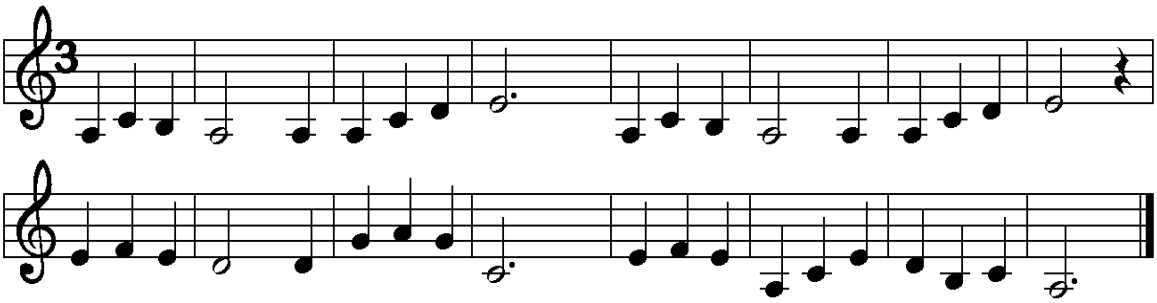

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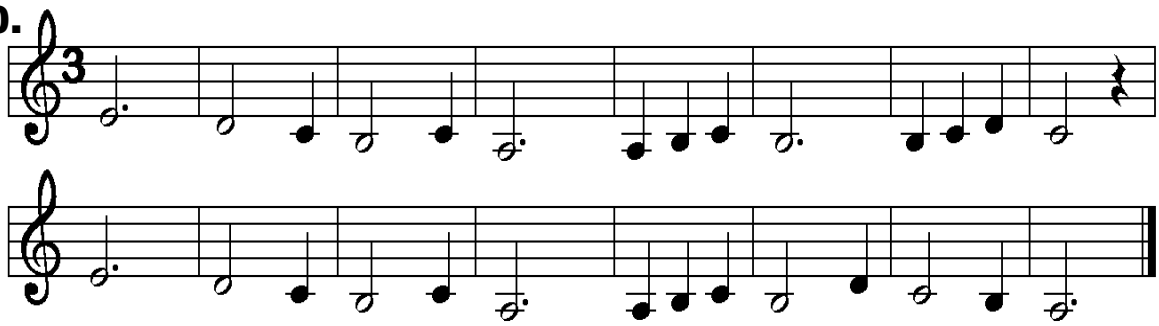

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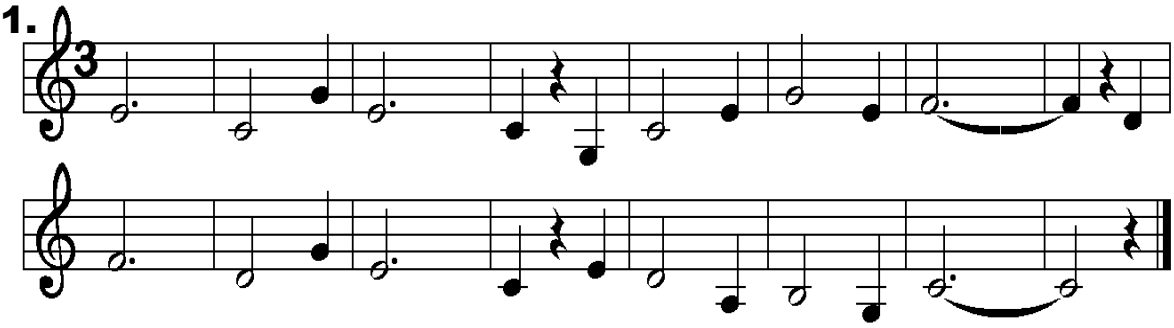

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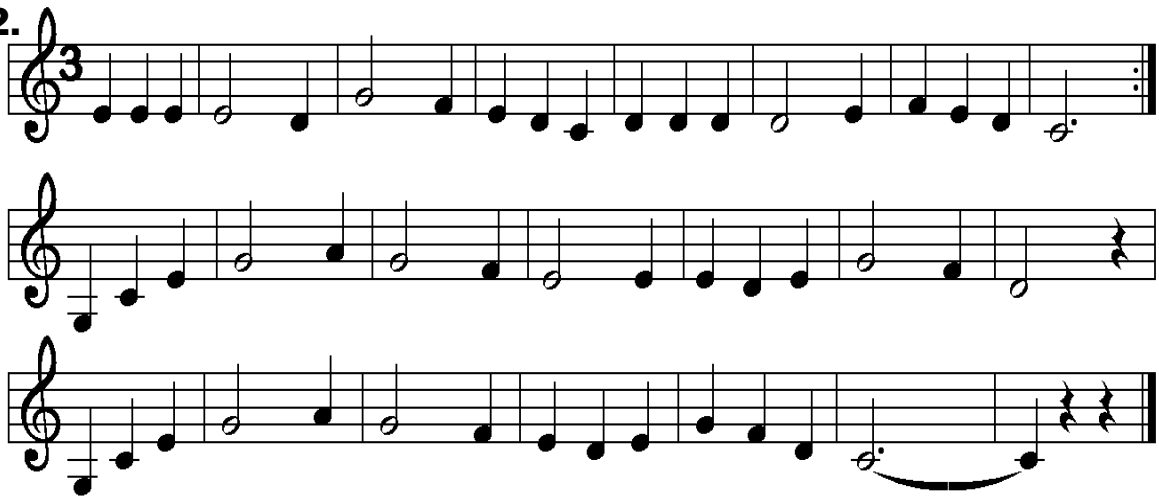
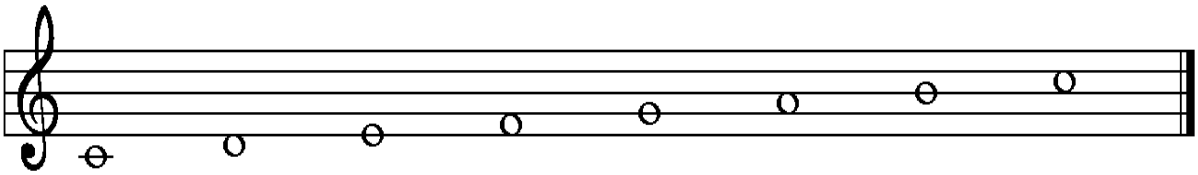


LA GAMME



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La croche : ♪

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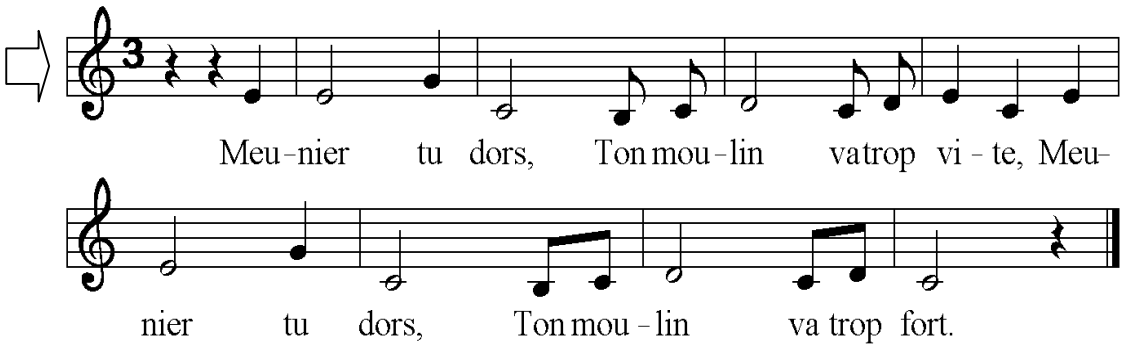

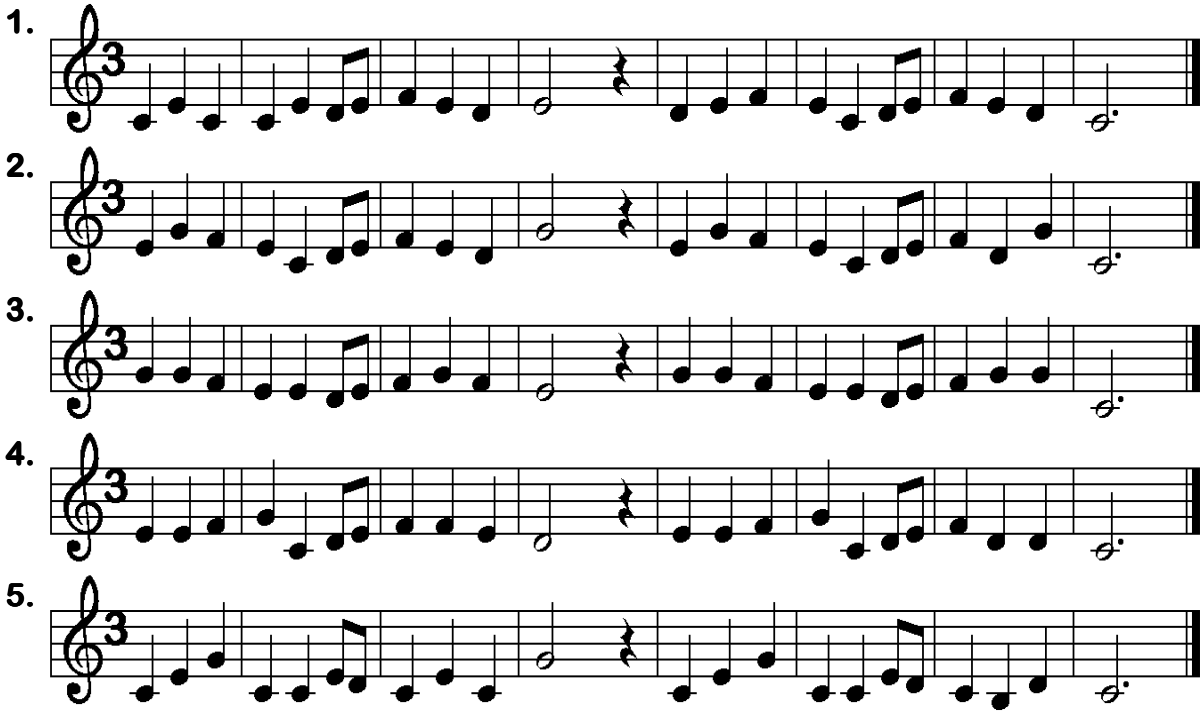

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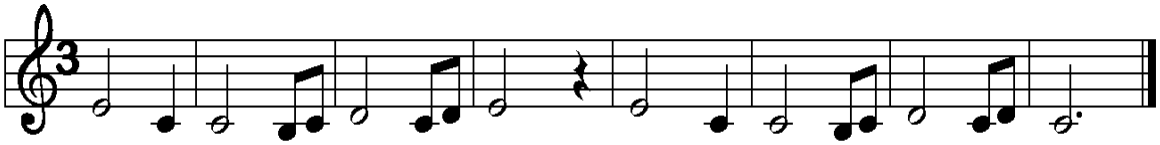

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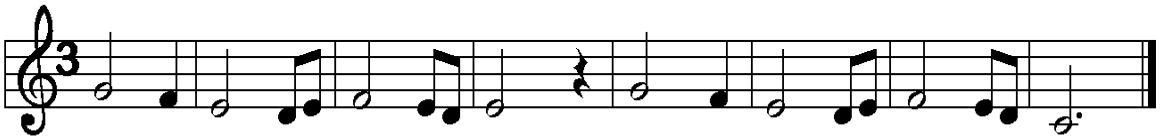

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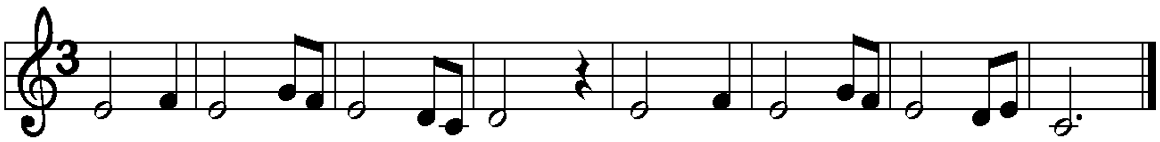

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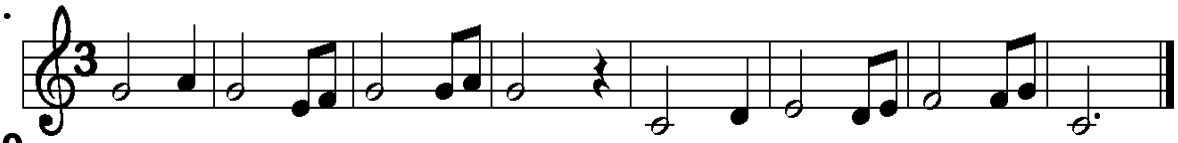

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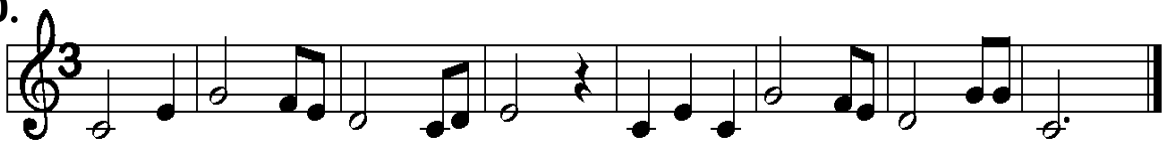

CHANSONS

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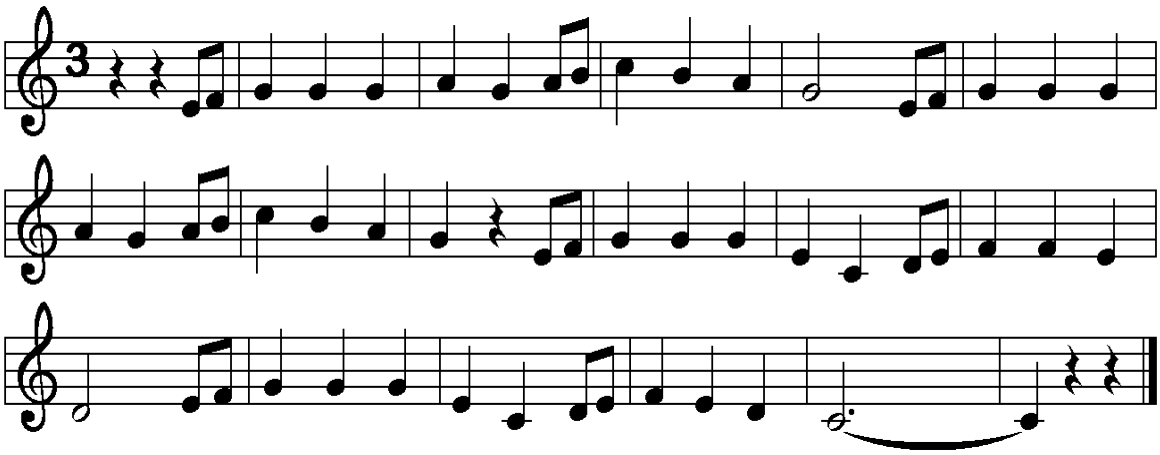

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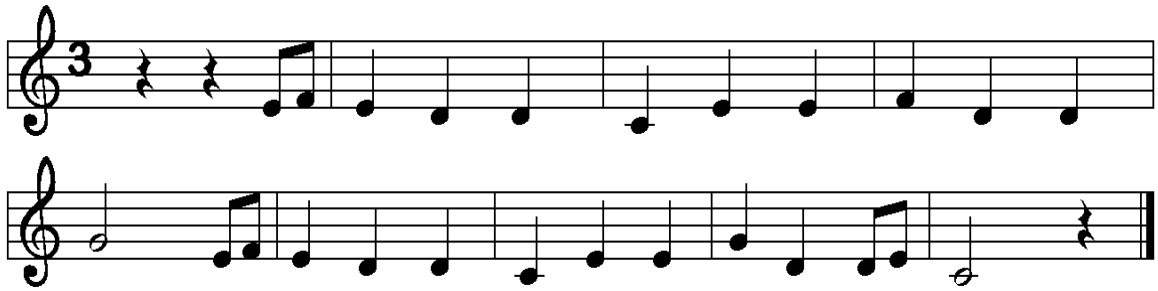

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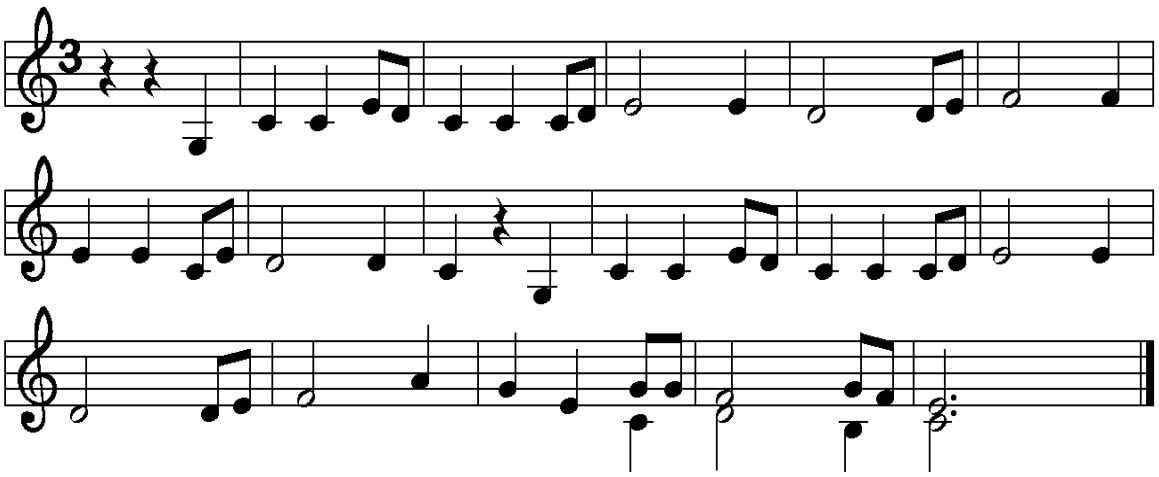

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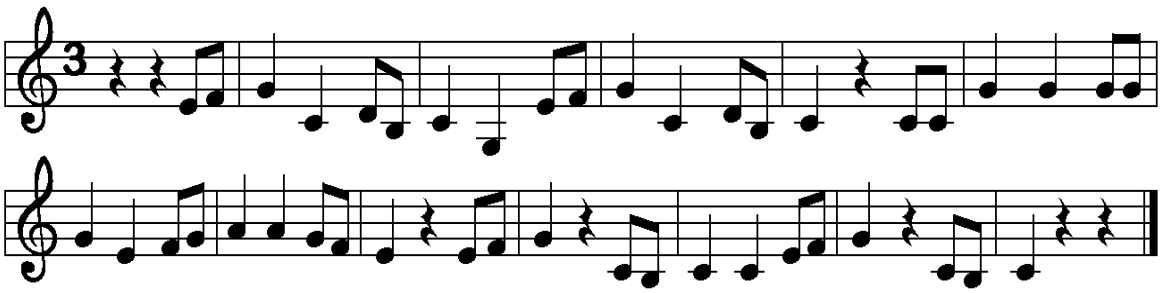

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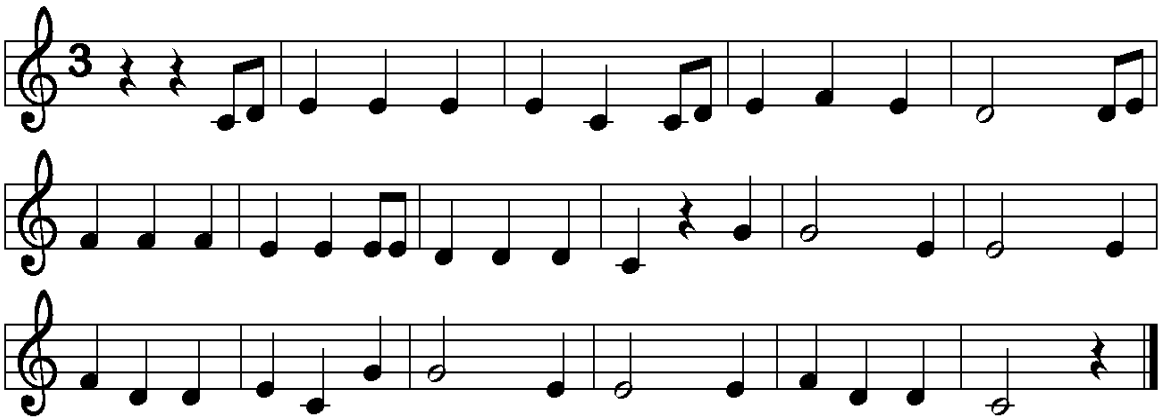

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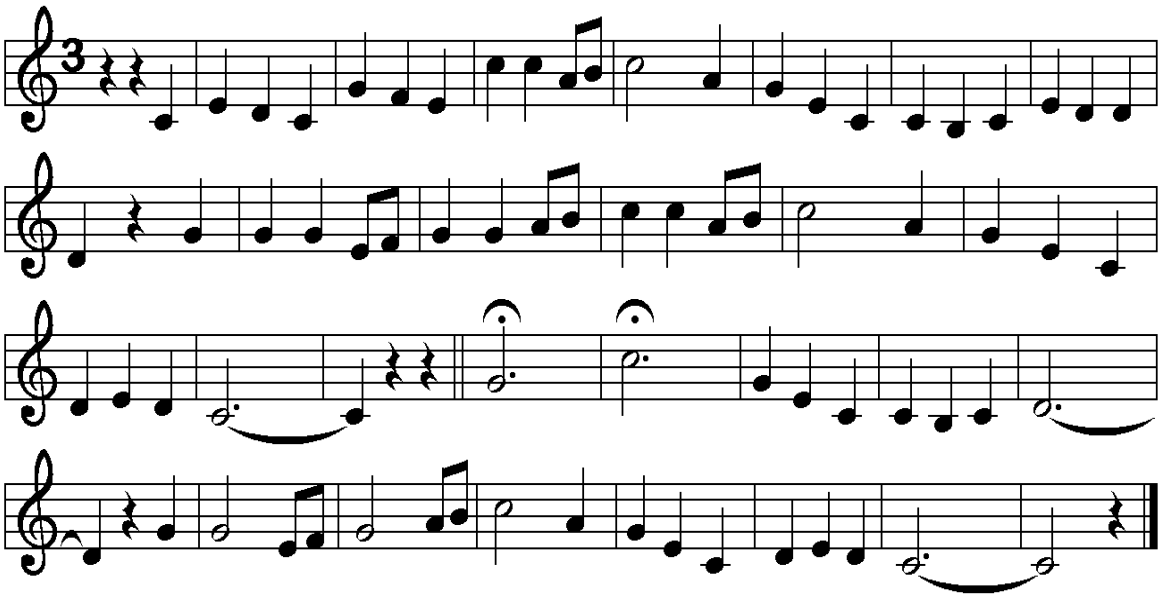

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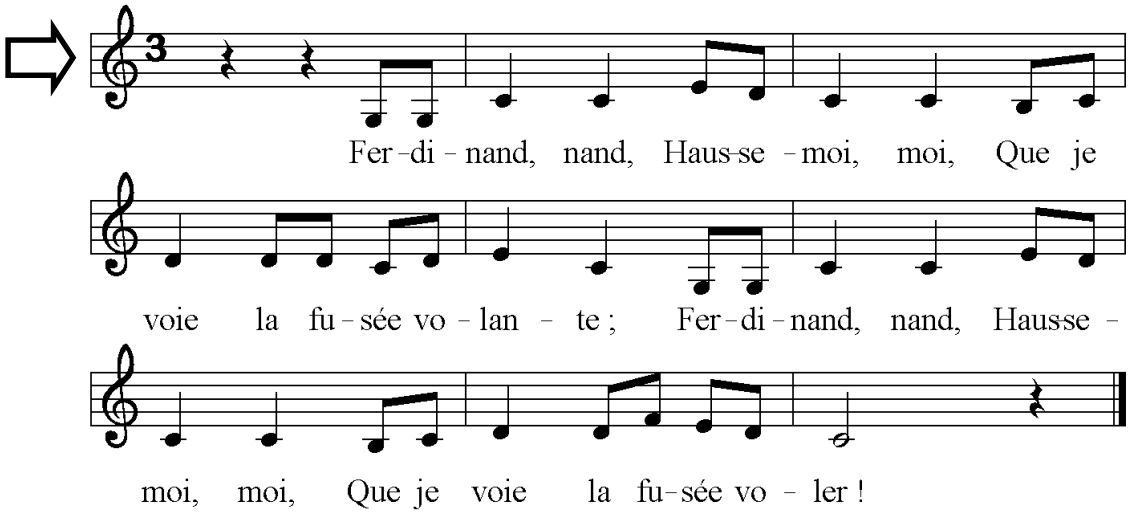
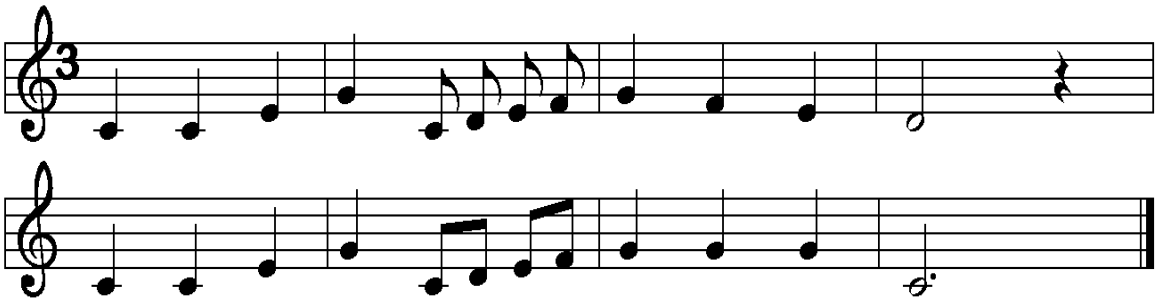

Fer-di-nand, nand, Haus-se-moi, moi, Que je
voie la fu-sée vo-lan-te ; Fer-di-nand, nand, Haus-se-
moi, moi, Que je voie la fu-sée vo-ler !

1.



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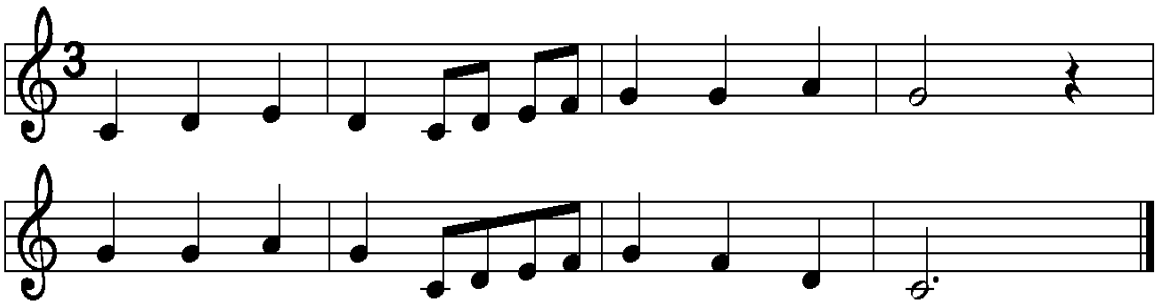

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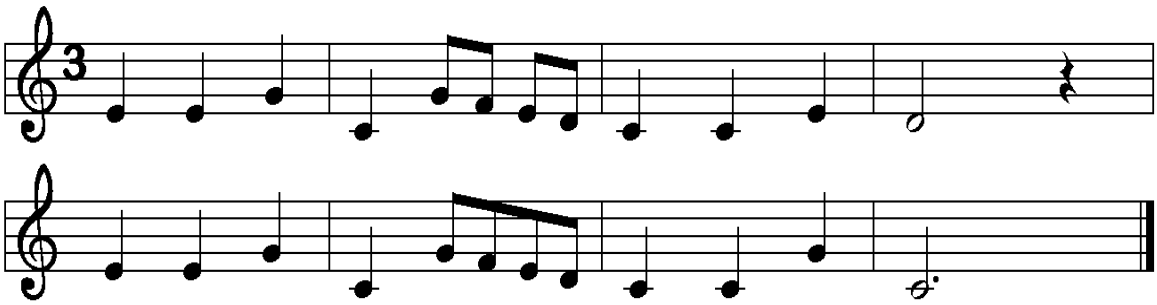

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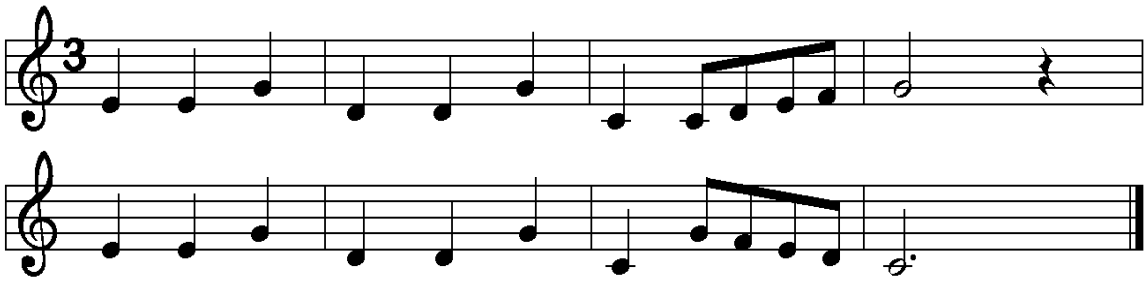

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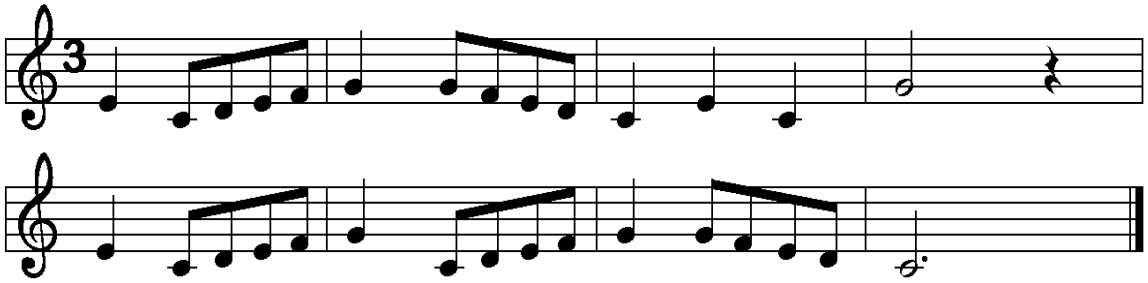

CHANSONS

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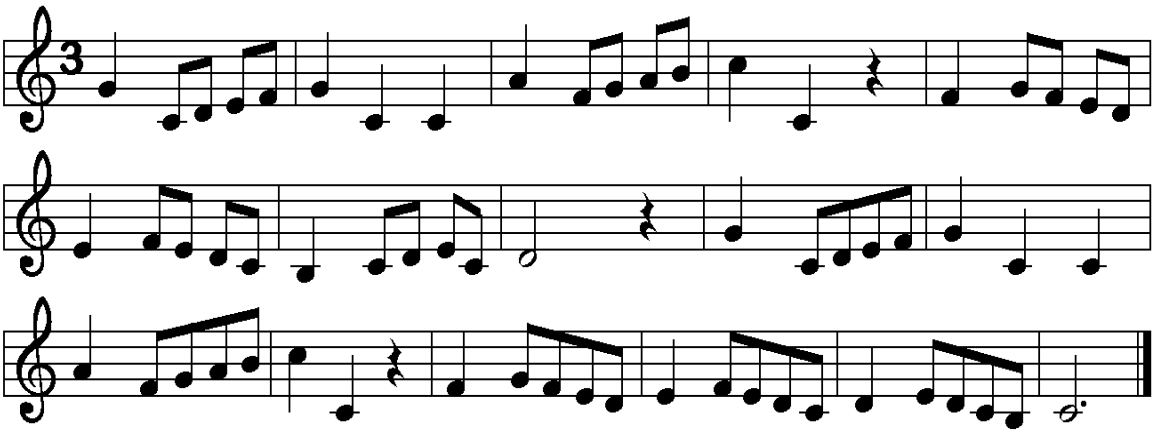

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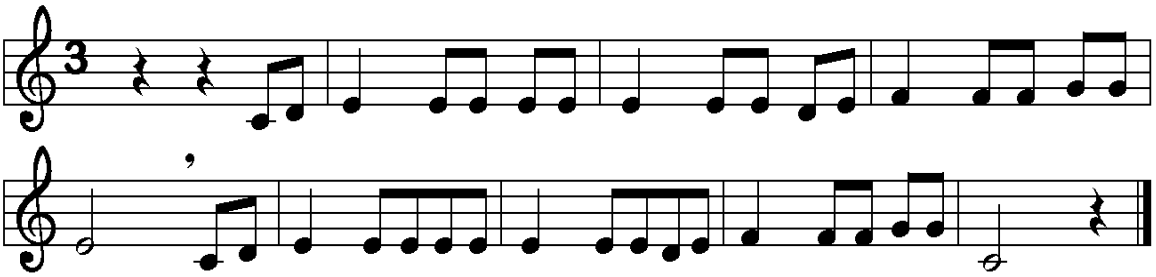

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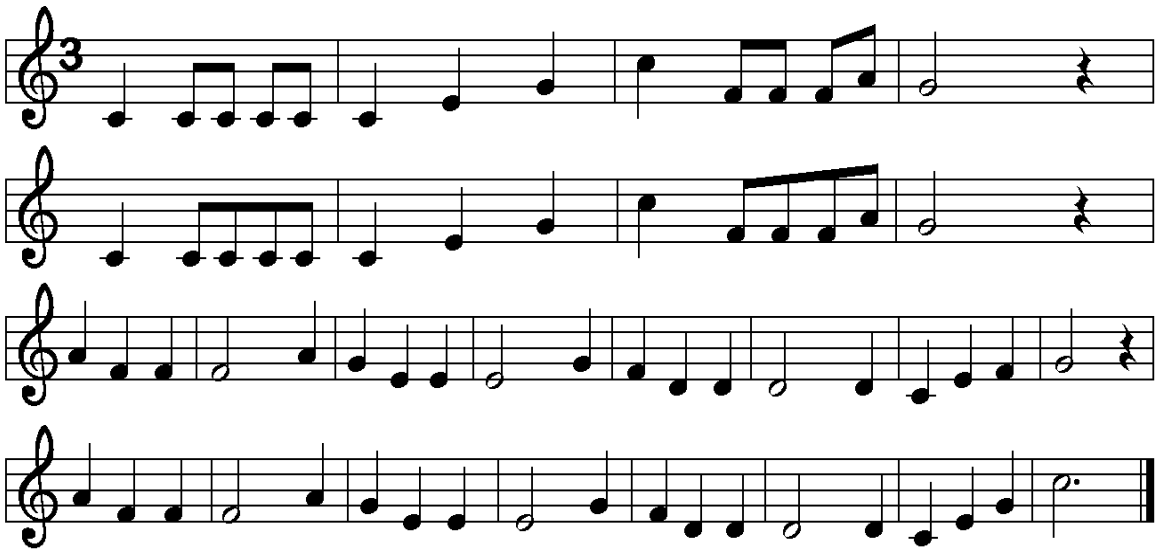

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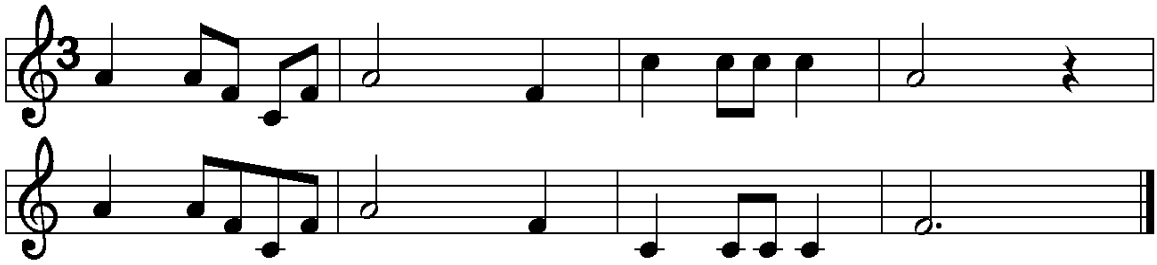

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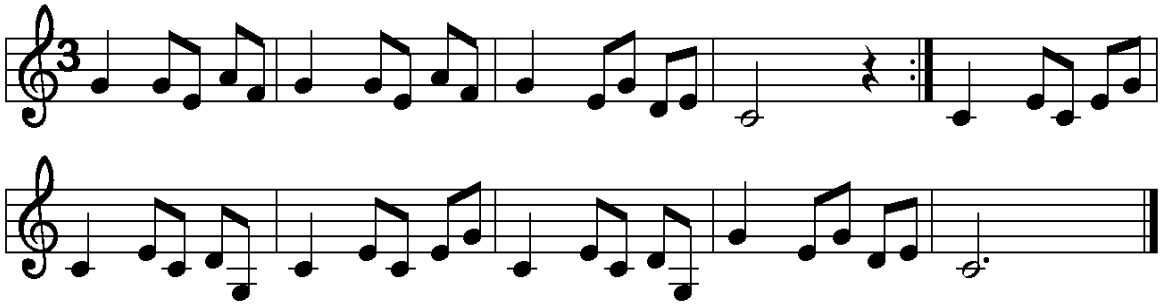

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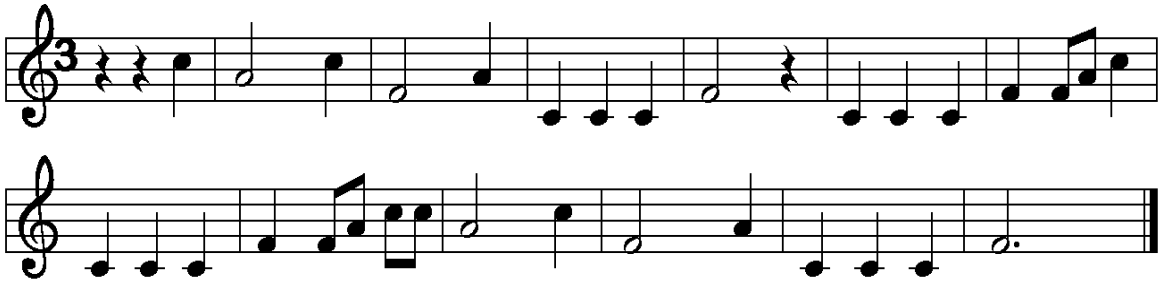
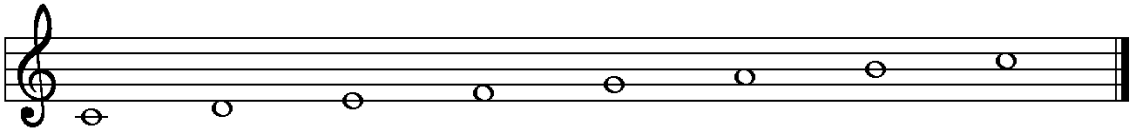
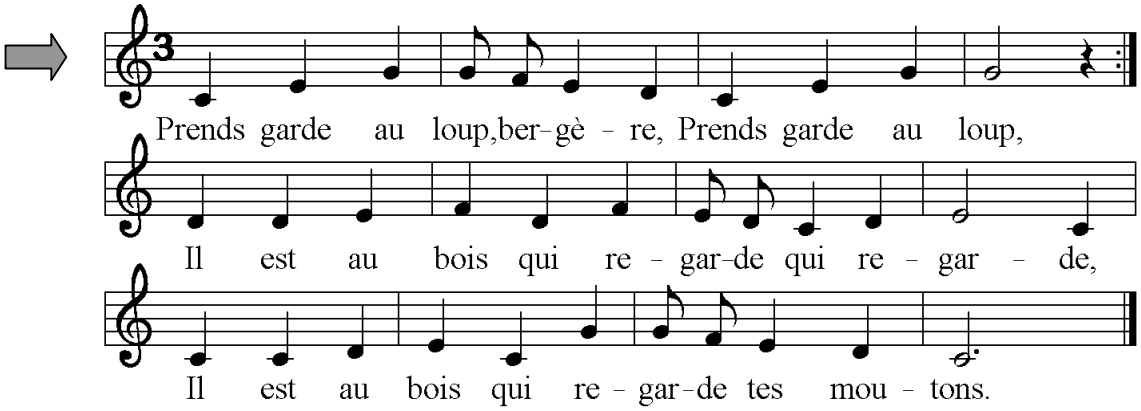
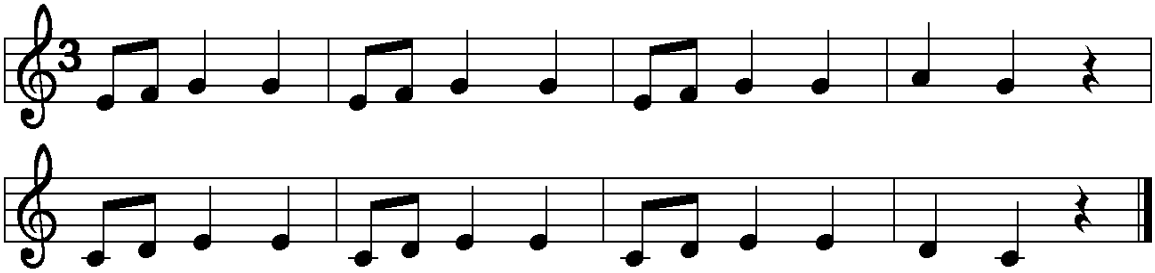
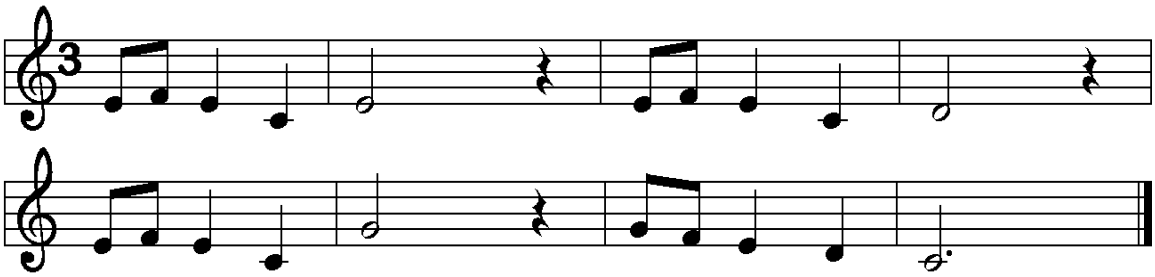


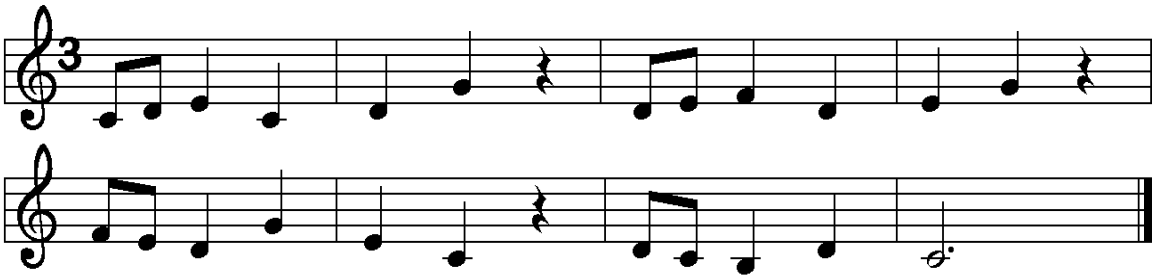
LA GAMME

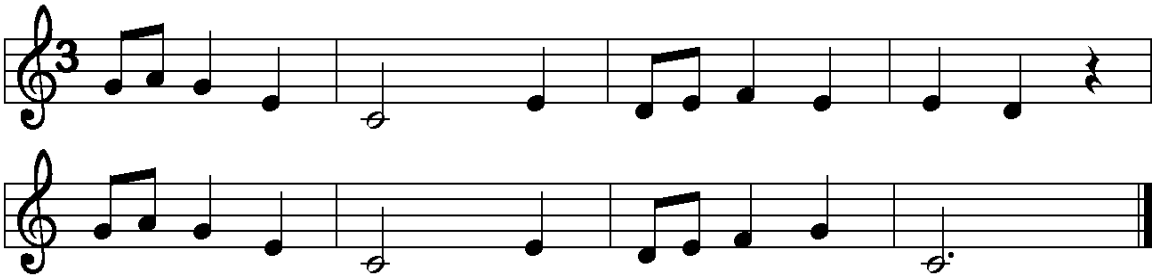



Prends garde au loup,ber-gè - re, Prends garde au loup,
Il est au bois qui re - gar-de qui re - gar - de,
Il est au bois qui re - gar-de tes mou - tons.









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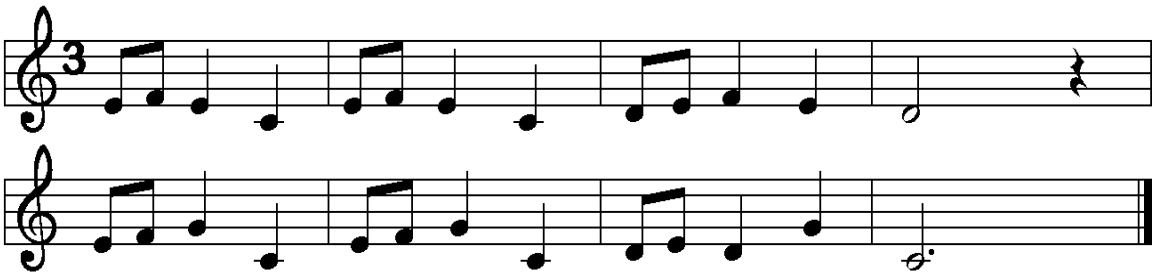

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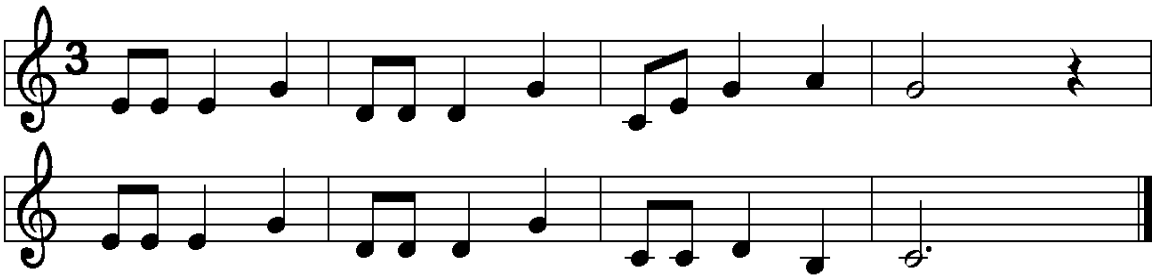

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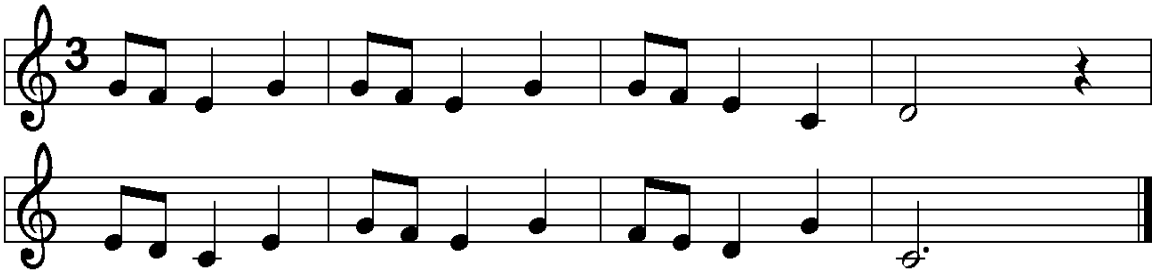

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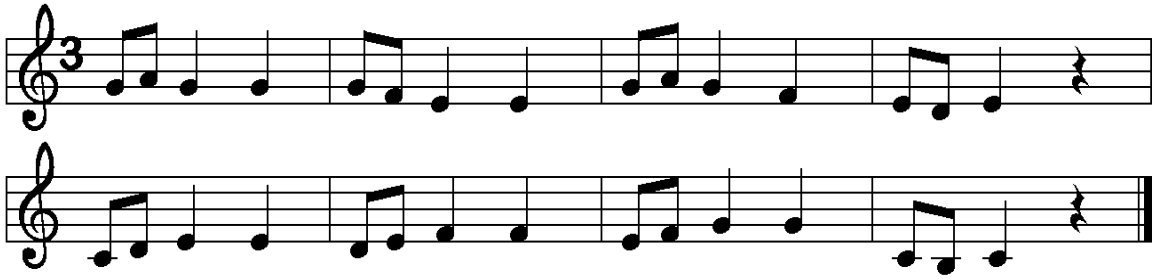

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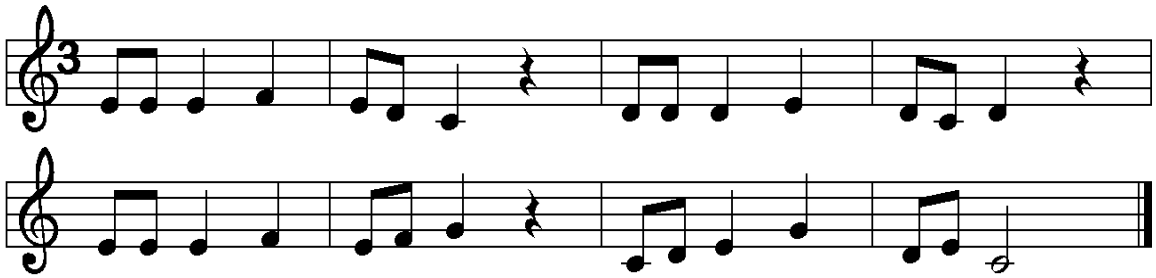

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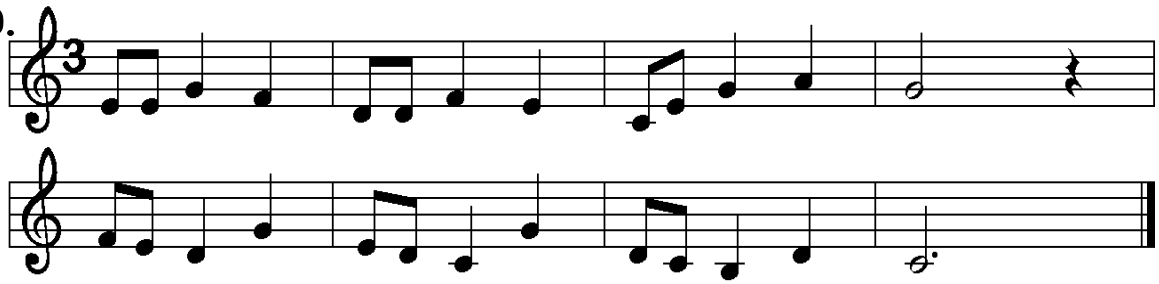

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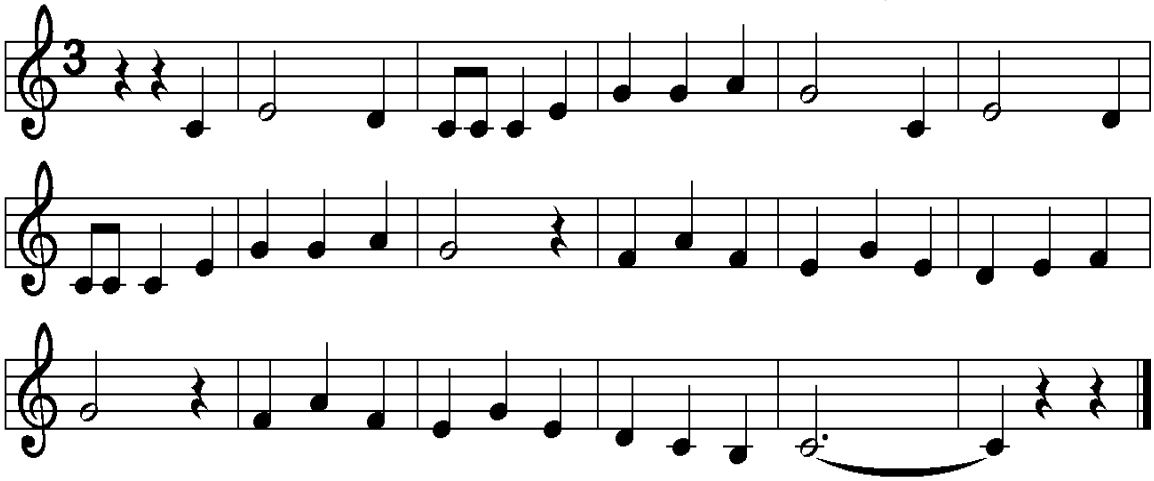

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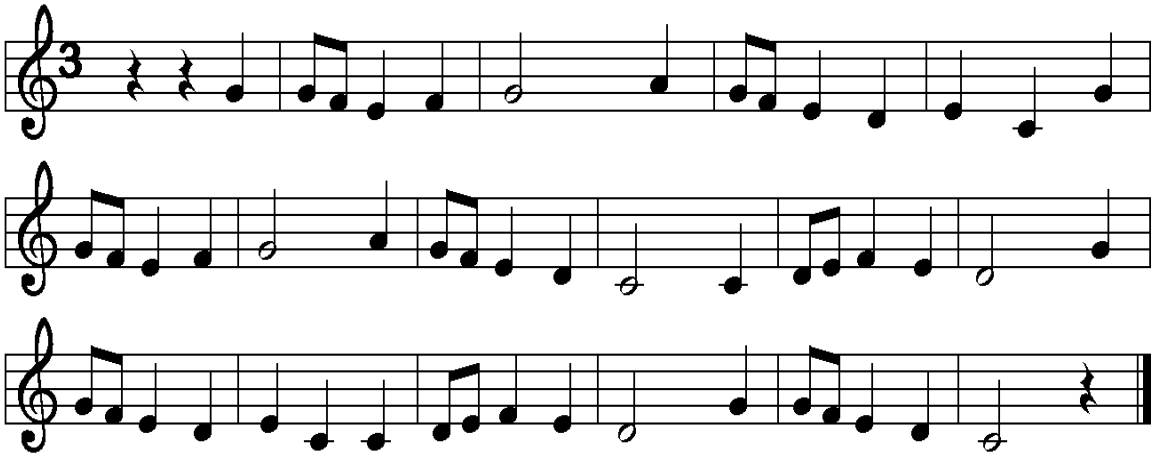

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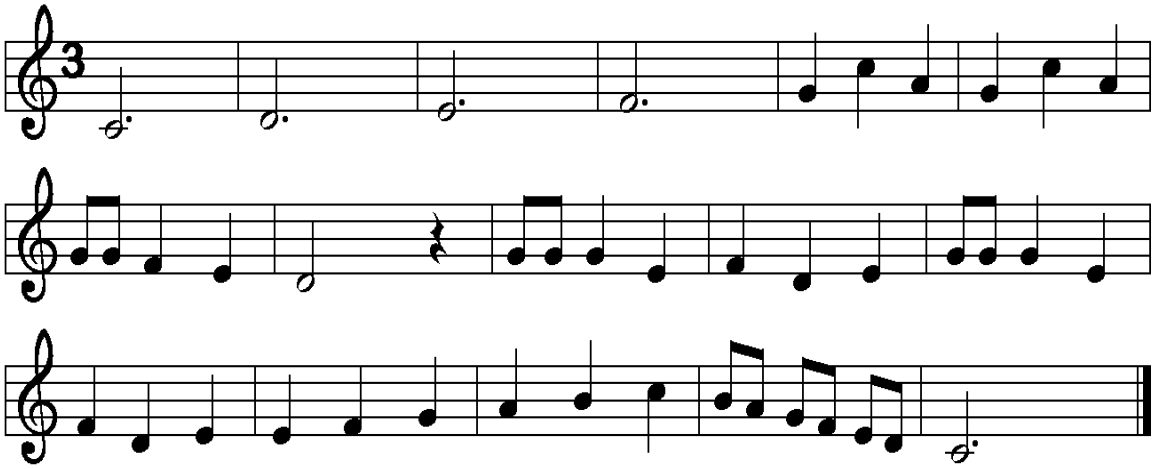

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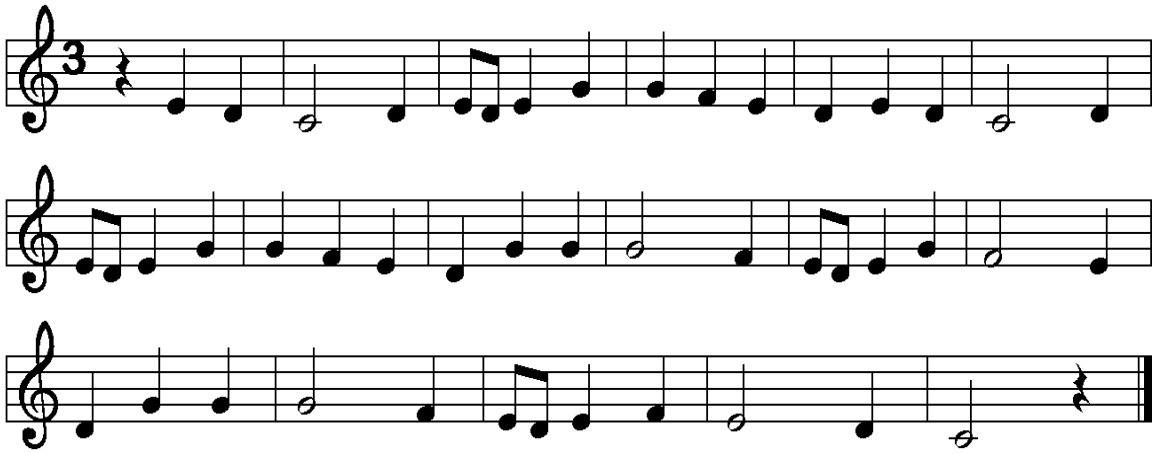

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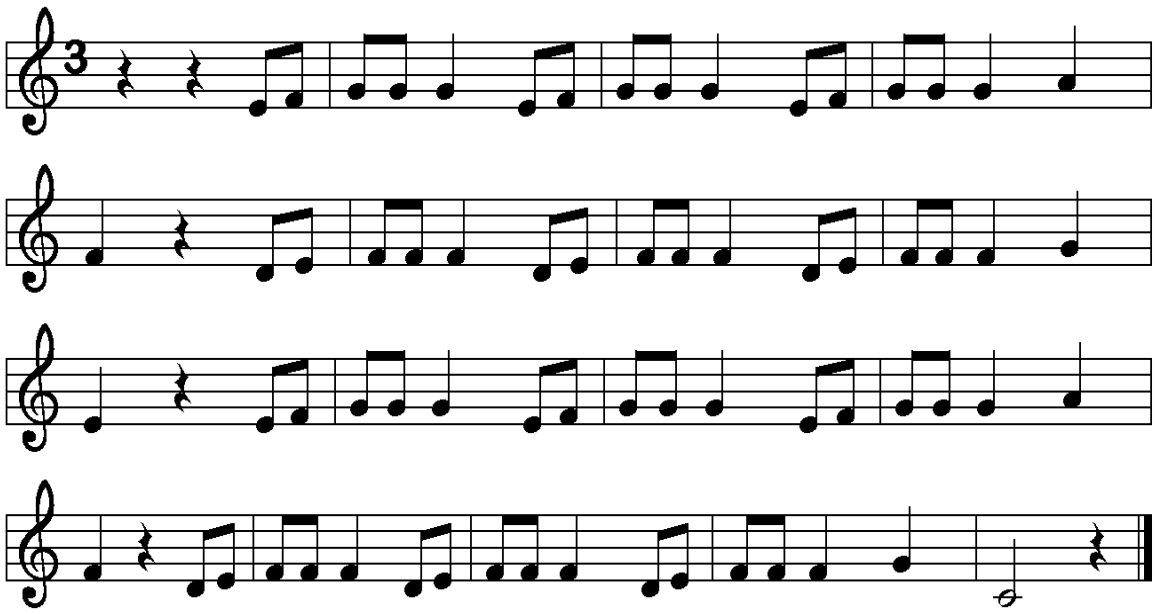

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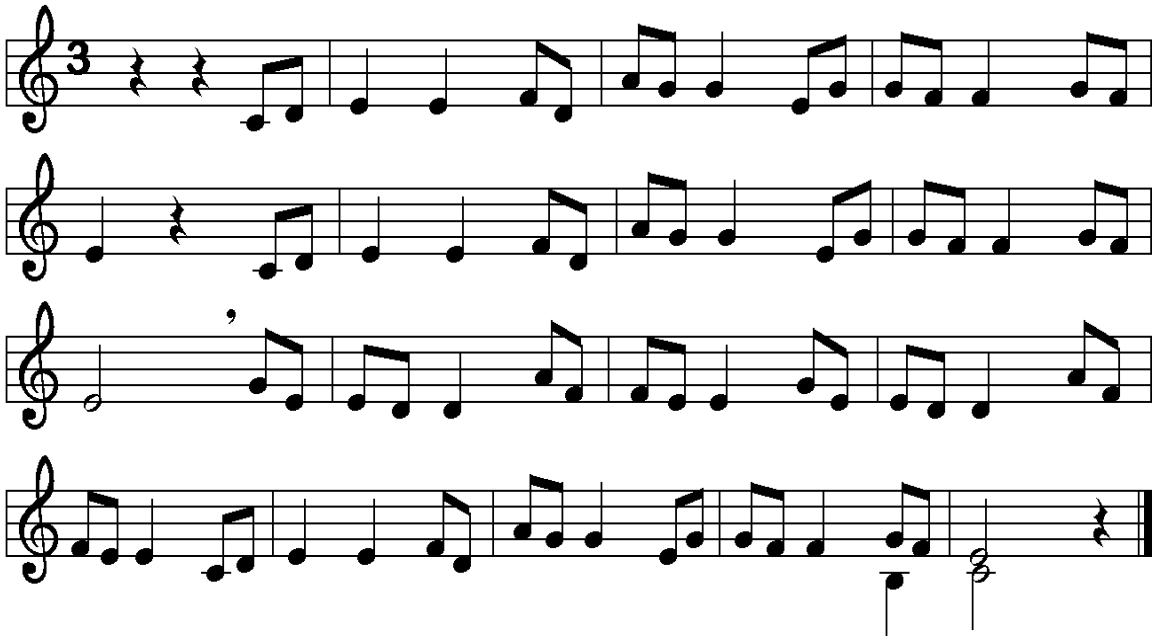
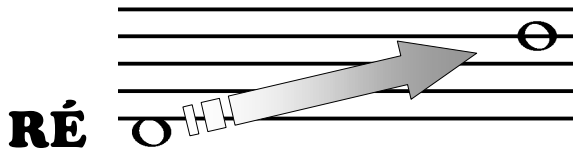
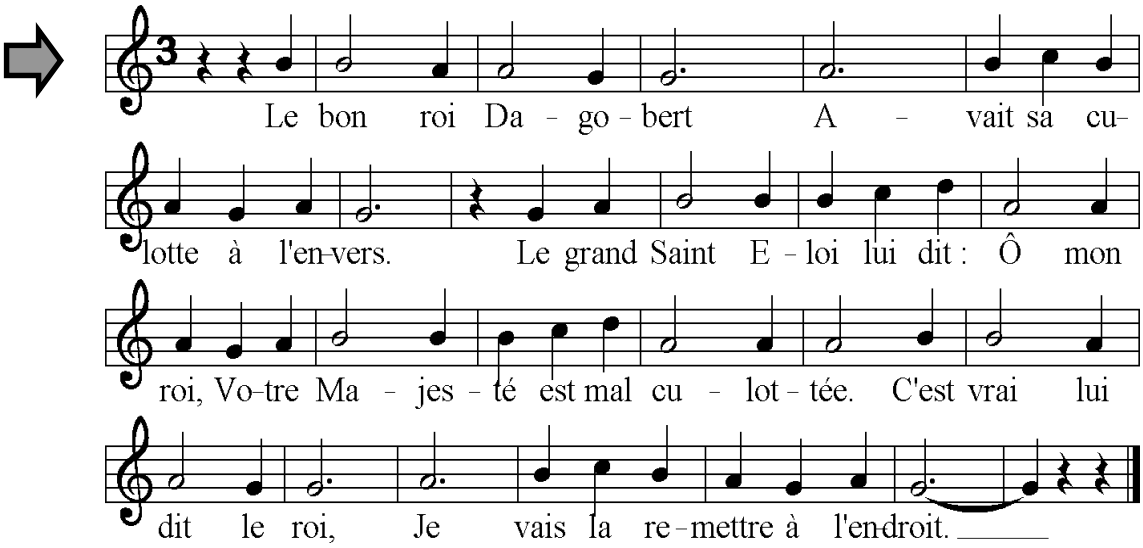
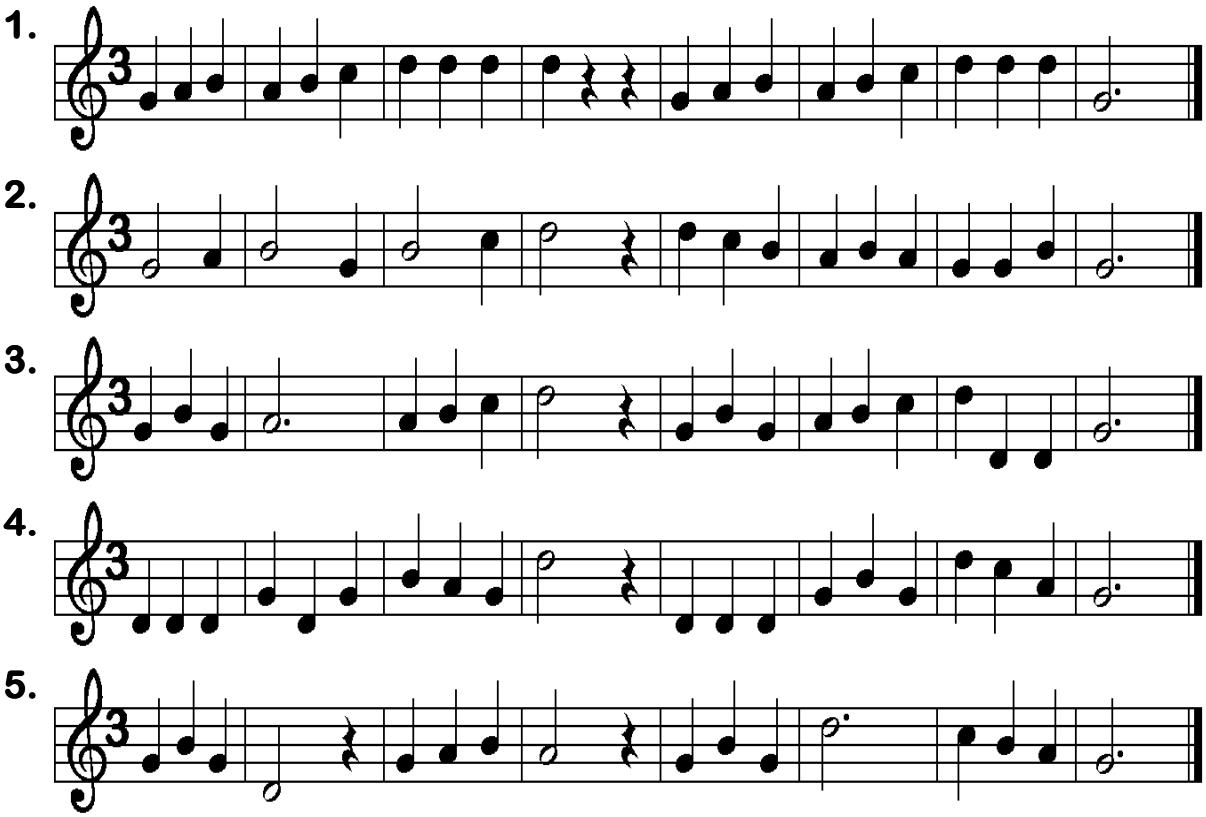




à l'octave supérieure


Le bon roi Da - go - bert A - vait sa cu-
lotte à l'en-vers. Le grand Saint E - loi lui dit : Ô mon
roi, Vo-tre Ma - jes - té est mal cu - lot - tée. C'est vrai lui
dit le roi, Je vais la re - mettre à l'en-droit.



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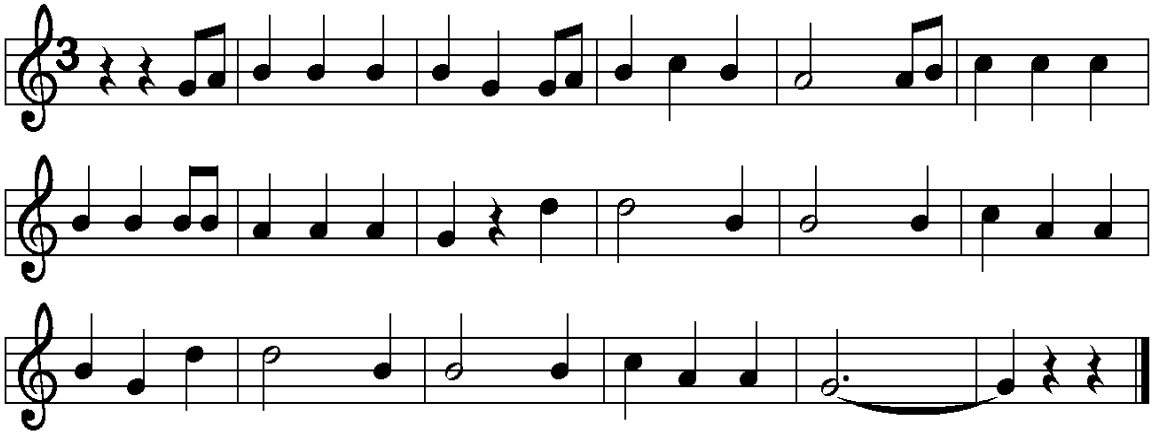

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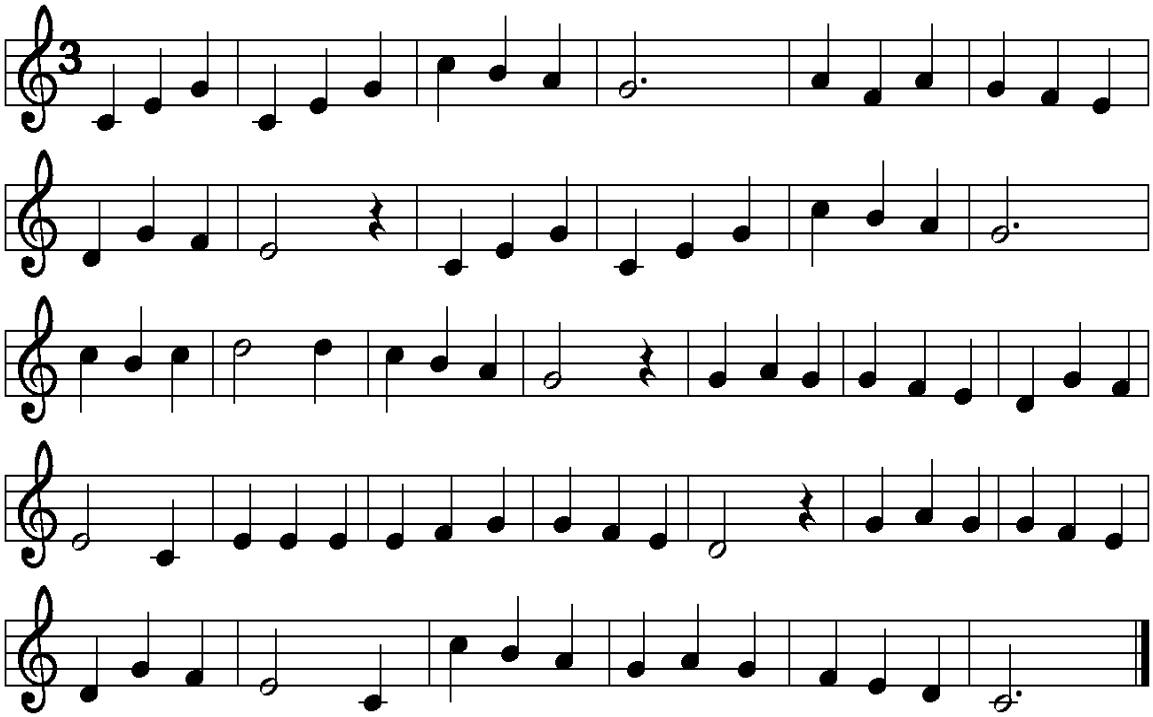

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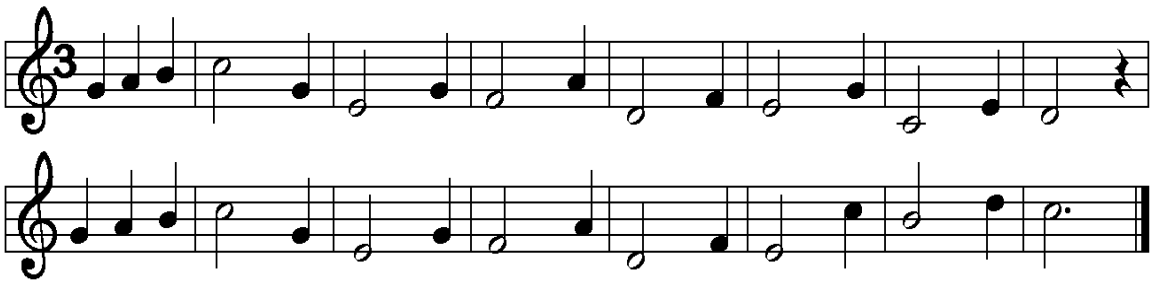

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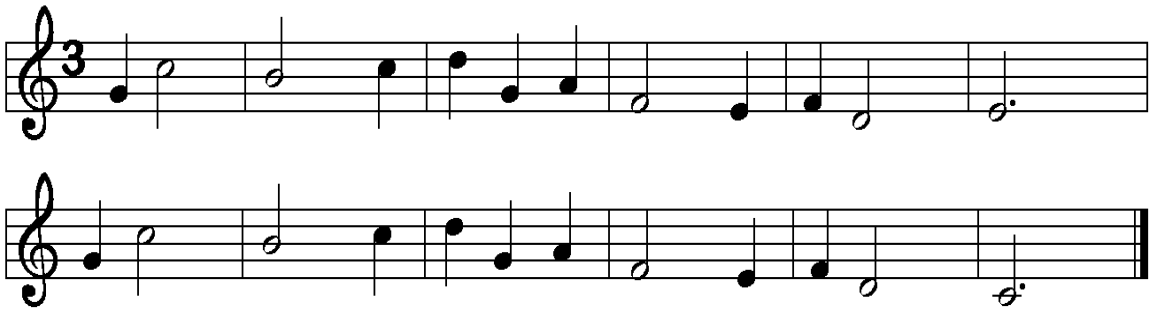

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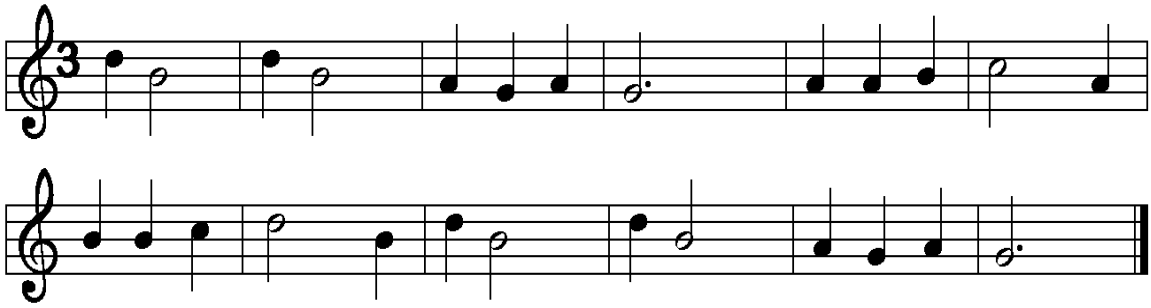

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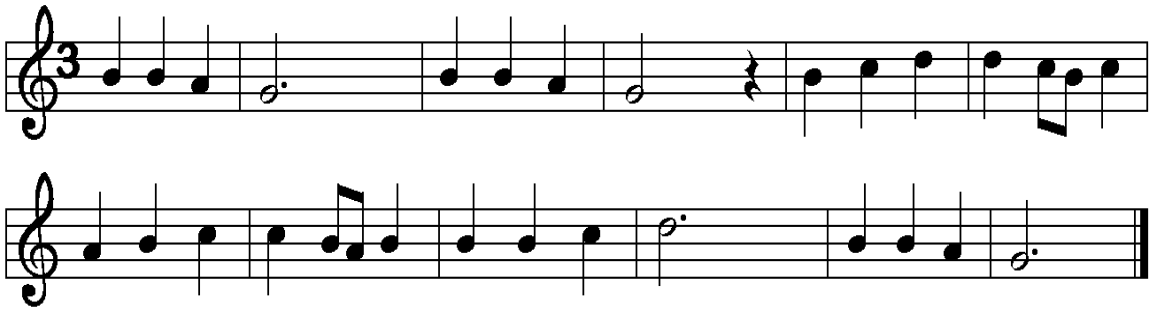

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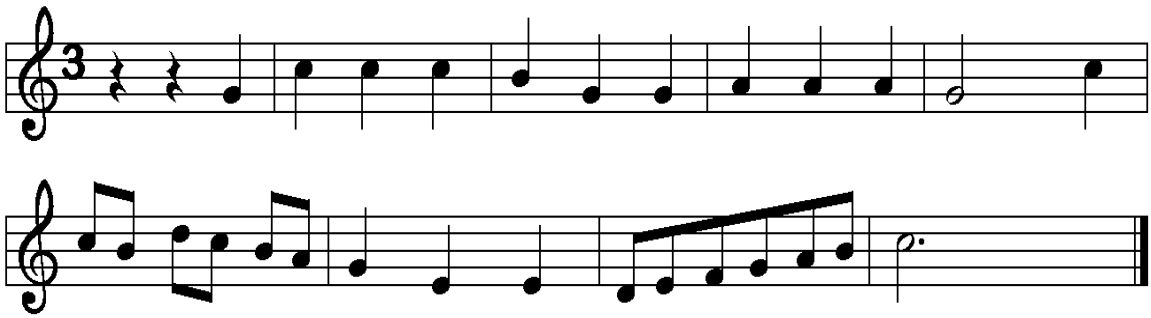

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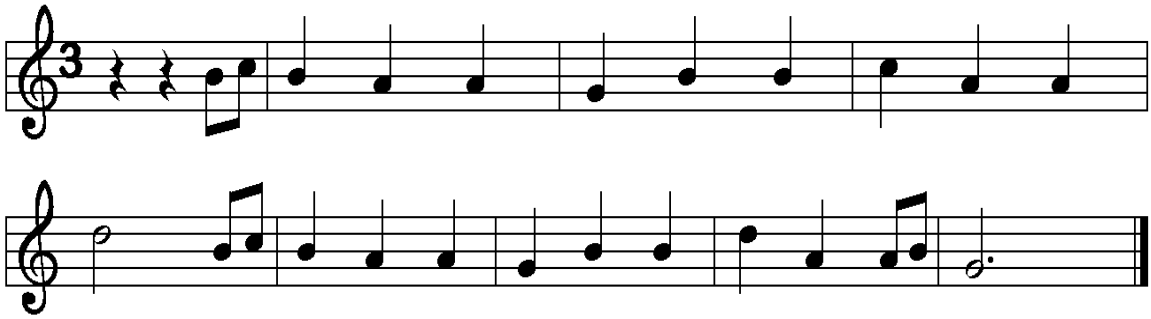

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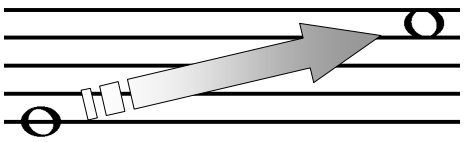
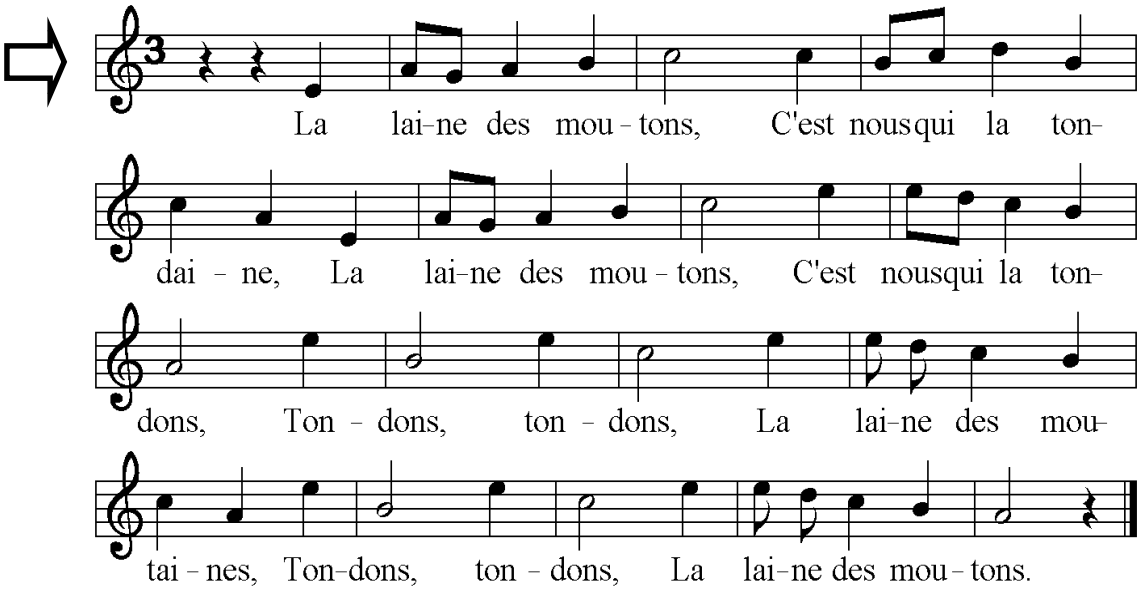


à l'octave supérieure



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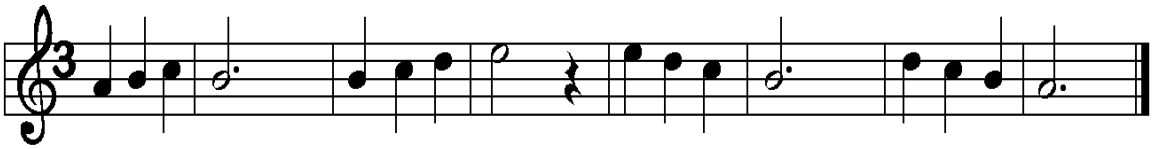

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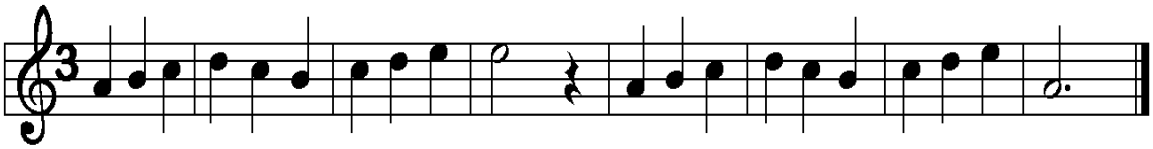

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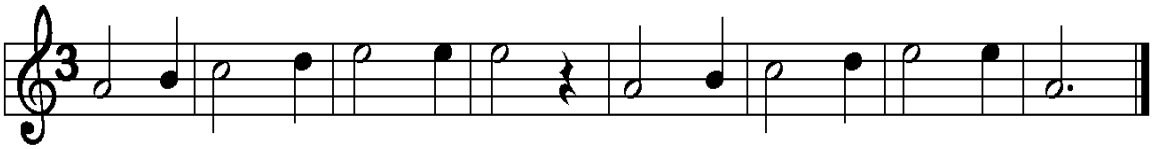

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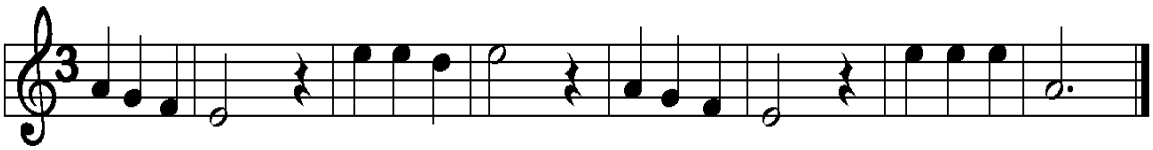

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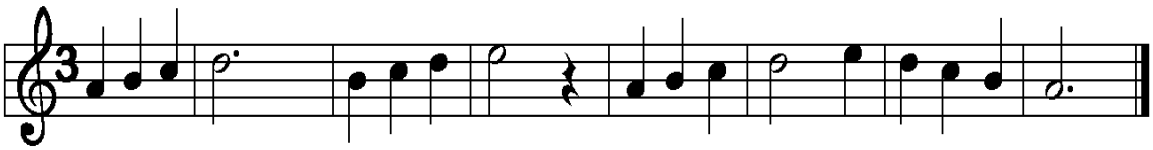

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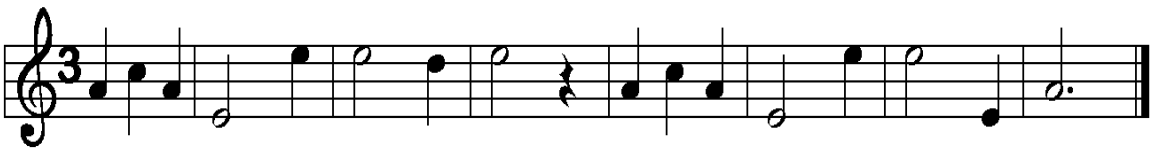

CHANSONS

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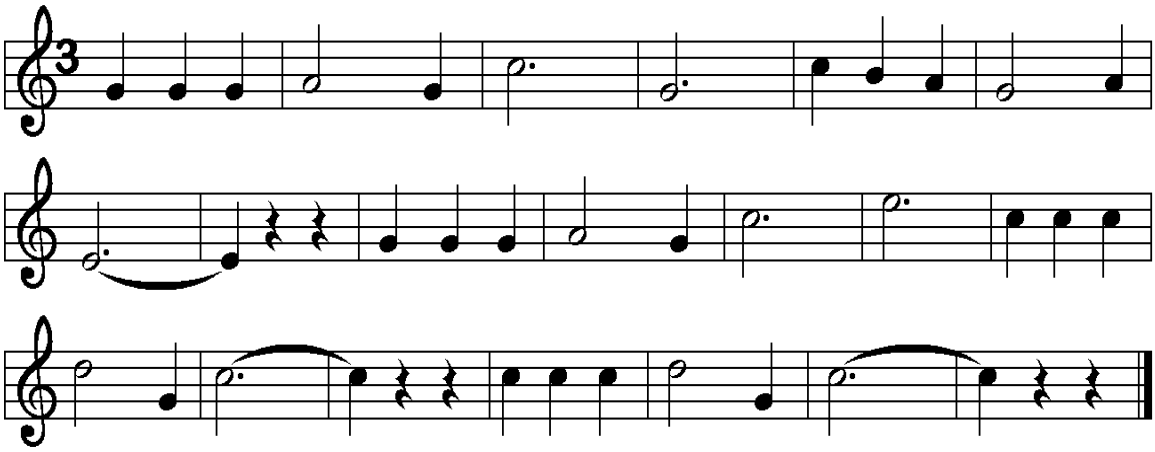

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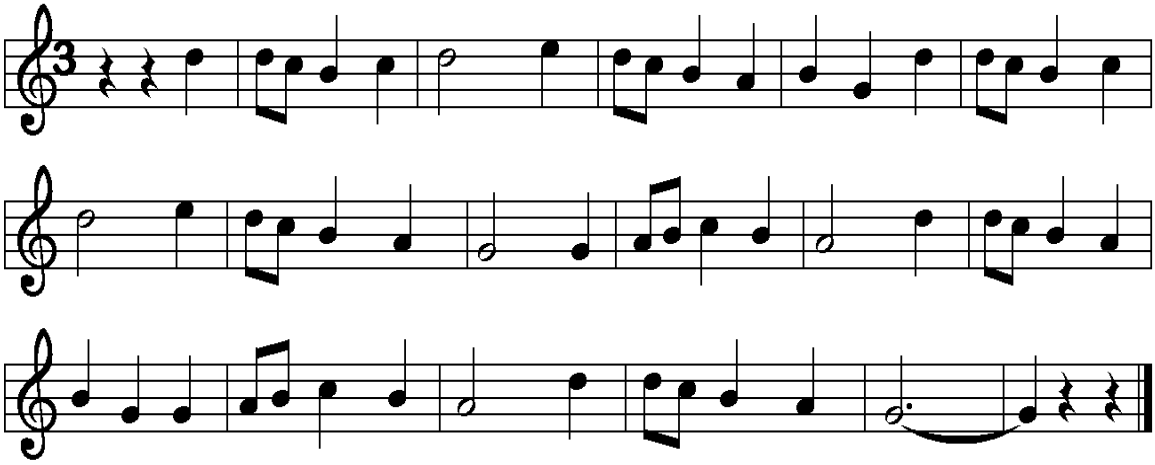

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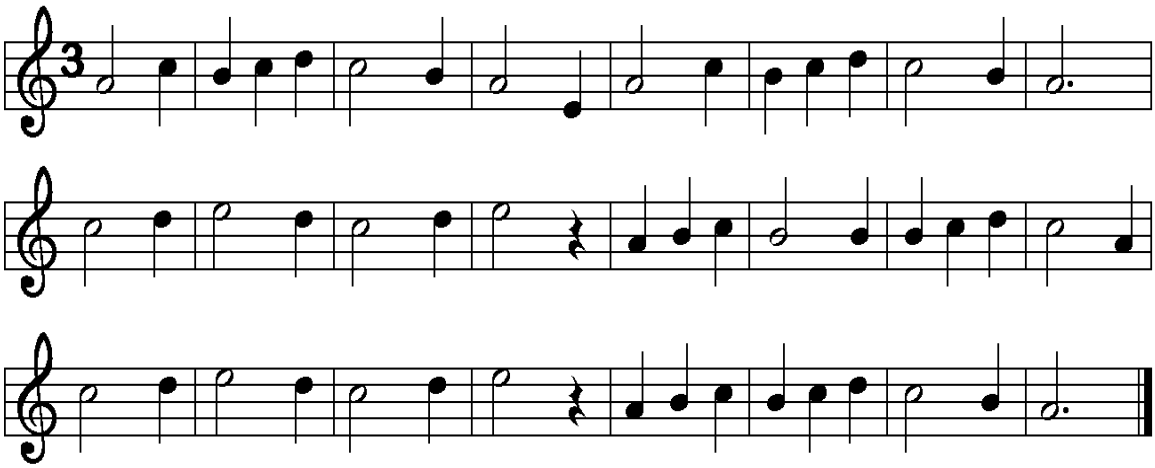

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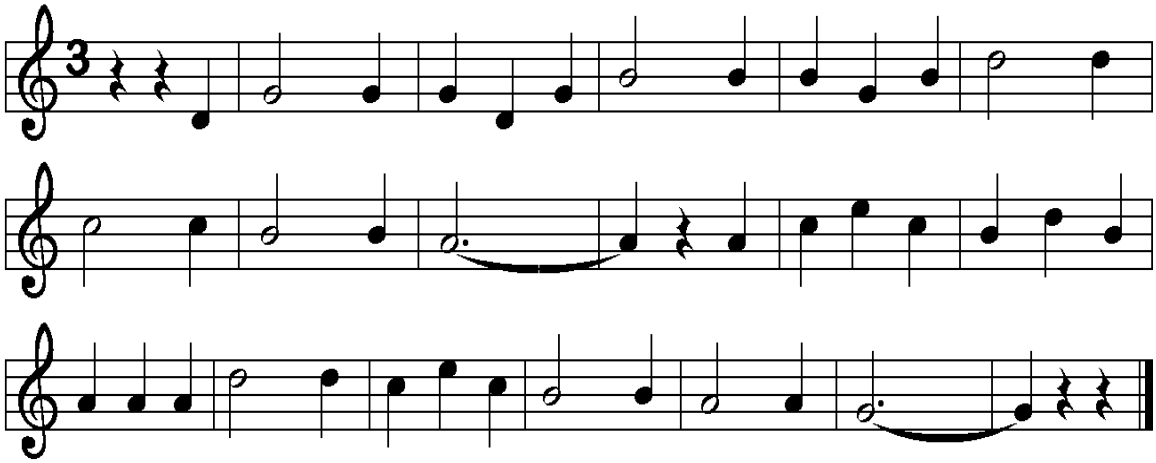

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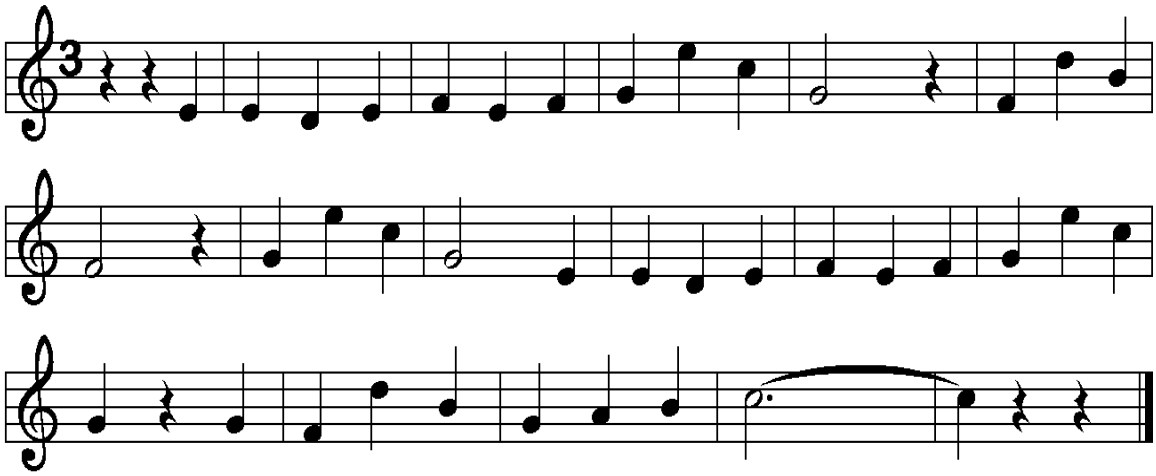

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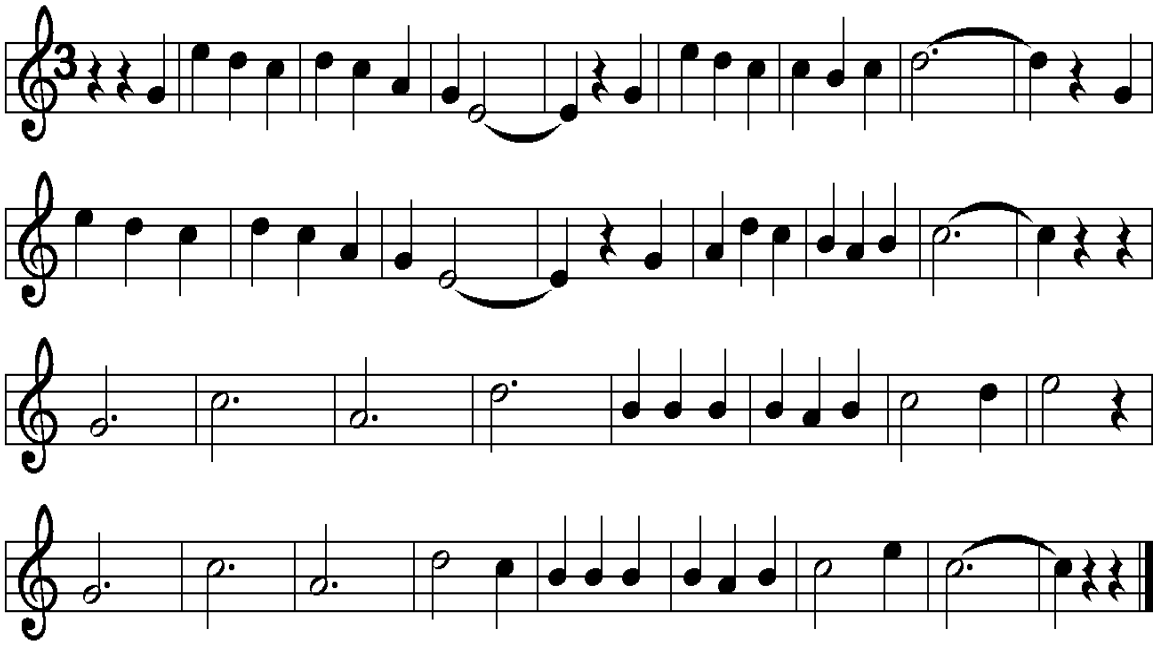
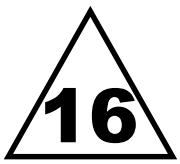
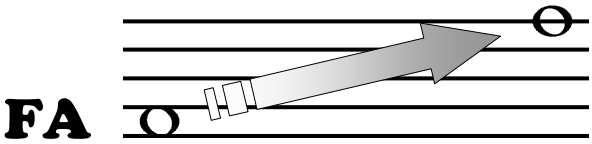
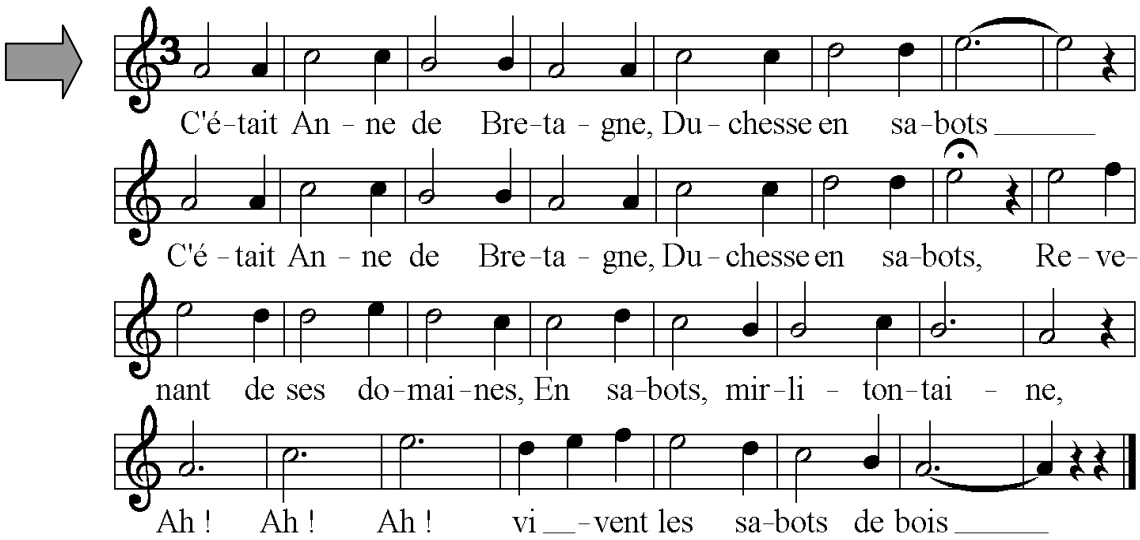
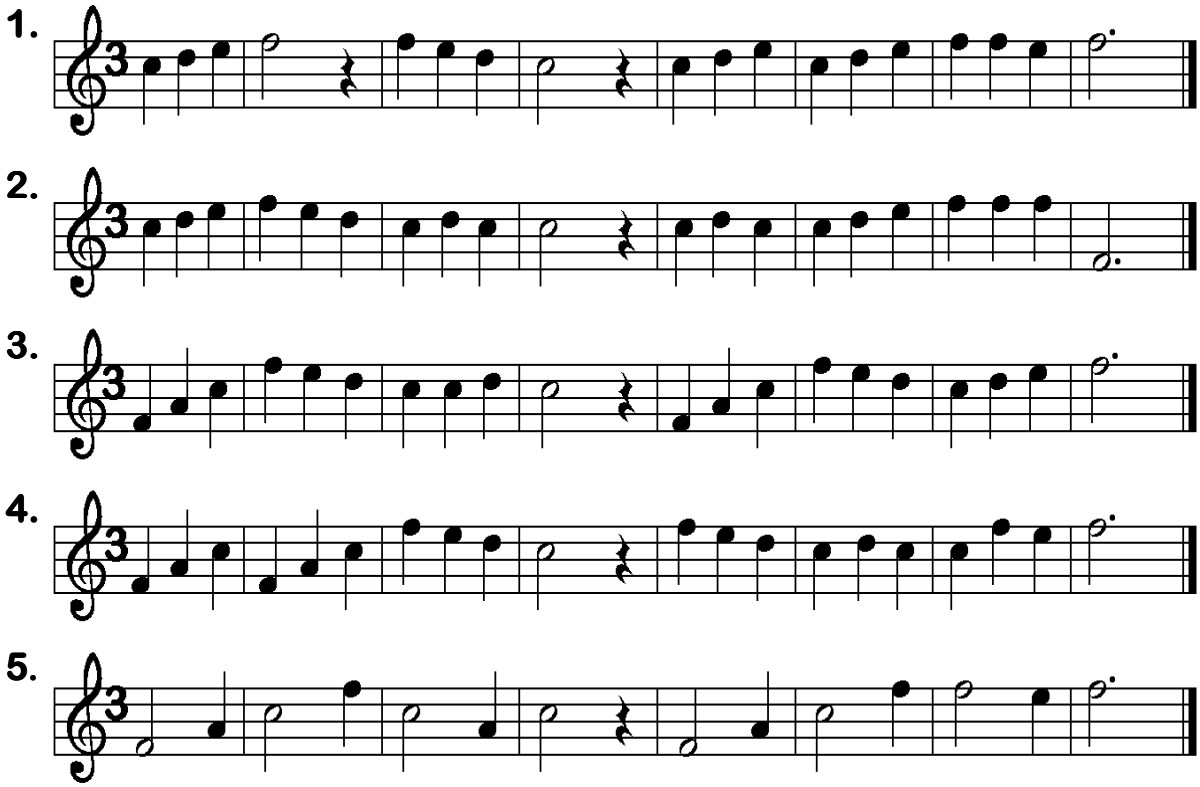






à l'octave
supérieure


C'é-tait An - ne de Bre-ta - gne, Du - chesse en sa-bots
C'é - tait An - ne de Bre-ta - gne, Du - chesse en sa-bots, Re - ve-
nant de ses do-mai-nes, En sa-bots, mir-li - ton-tai - ne,
Ah ! Ah ! Ah ! vi - vent les sa-bots de bois



CHANSONS

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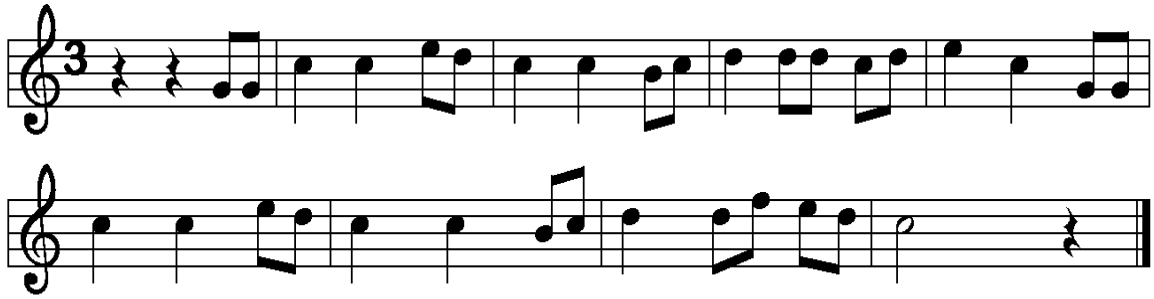

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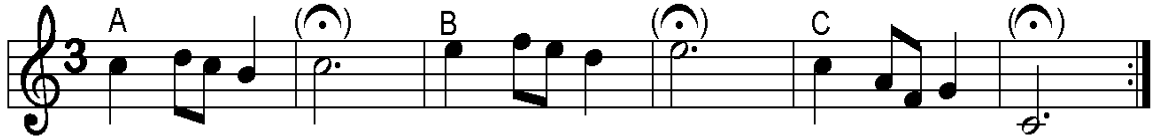

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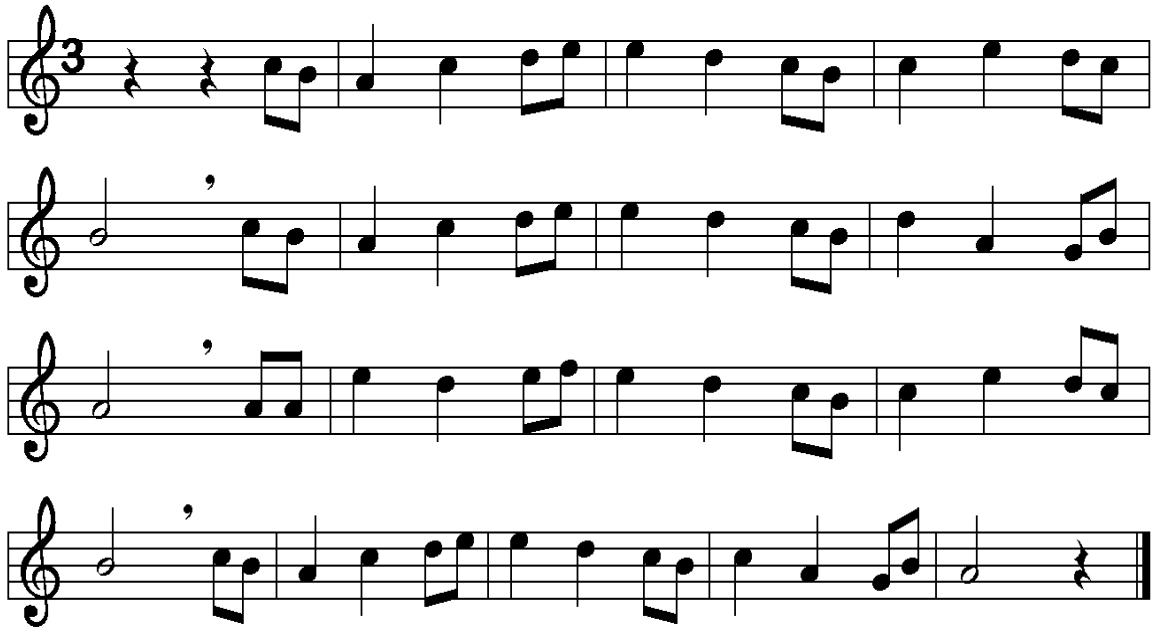
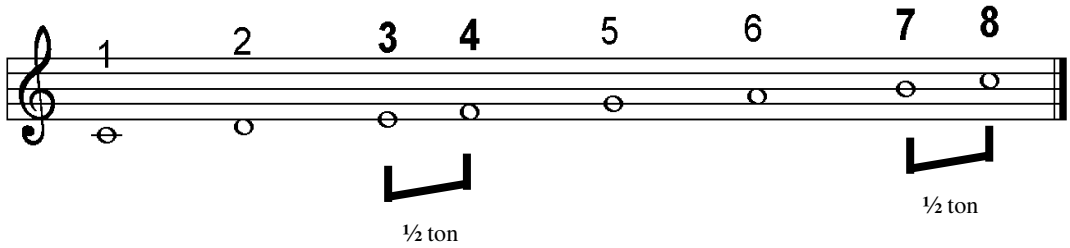


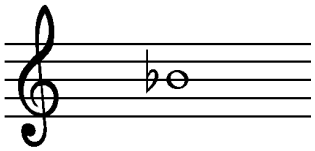
Rappel

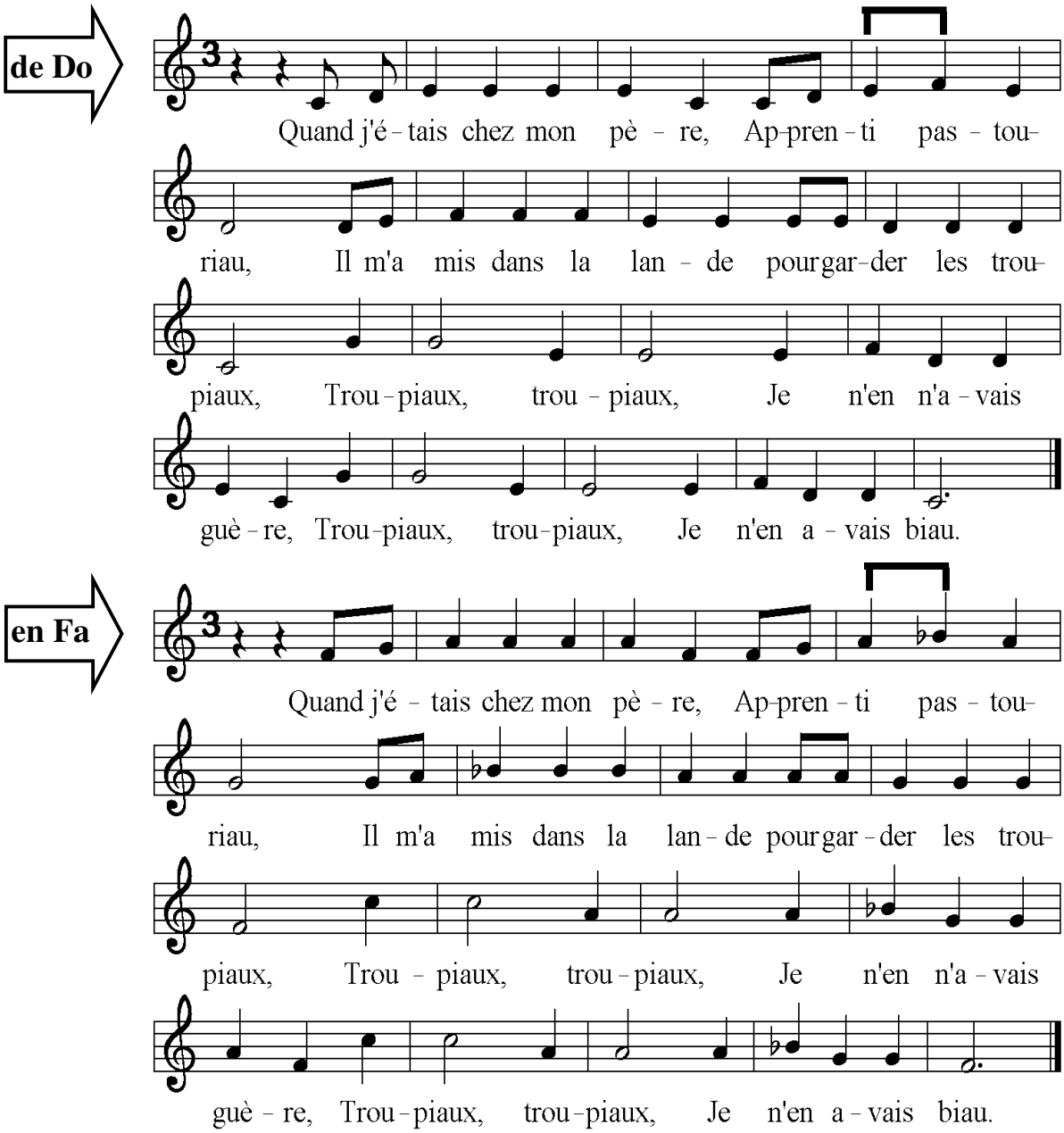


Transposition de DO en FA

17

LE SI BÉMOL





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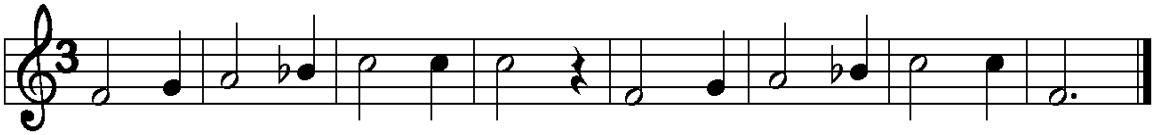

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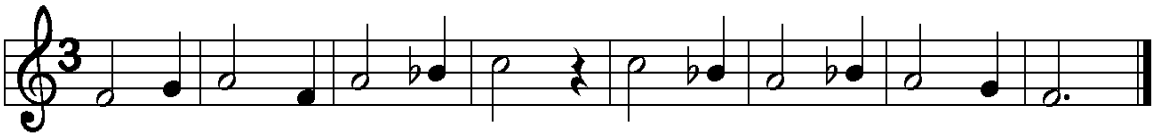

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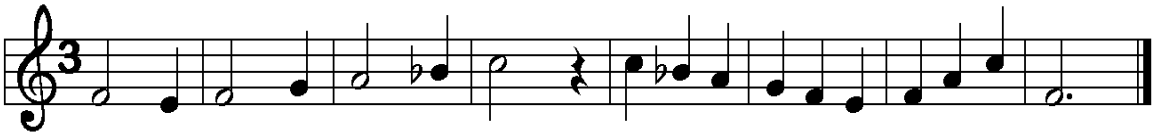

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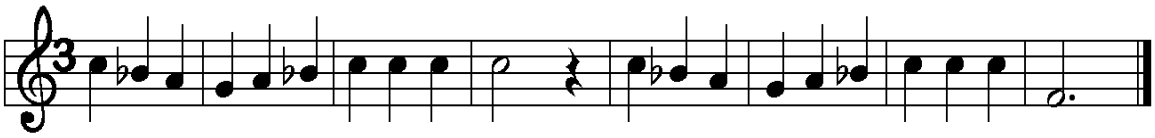

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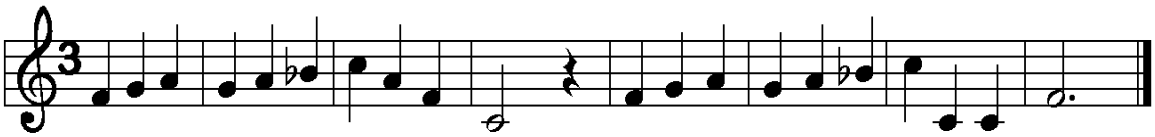

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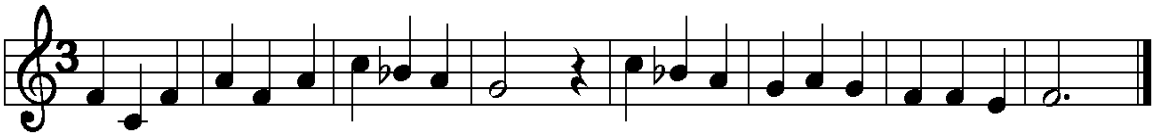

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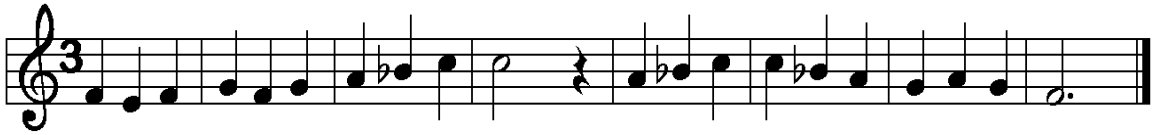

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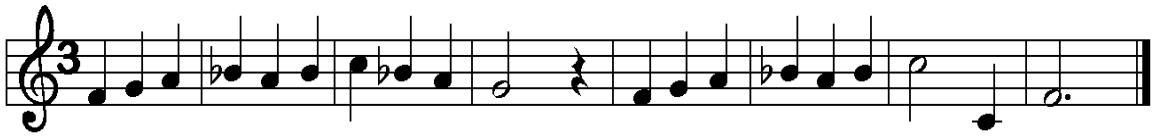
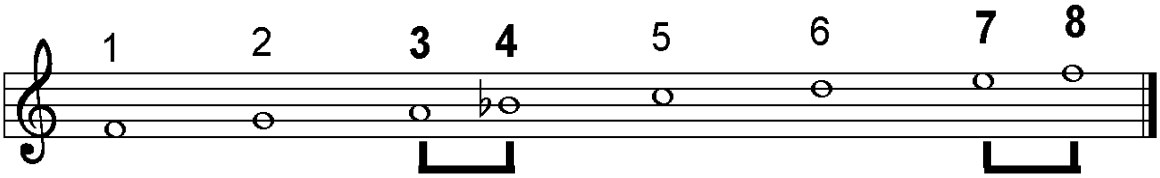


La gamme de FA



CHANSONS

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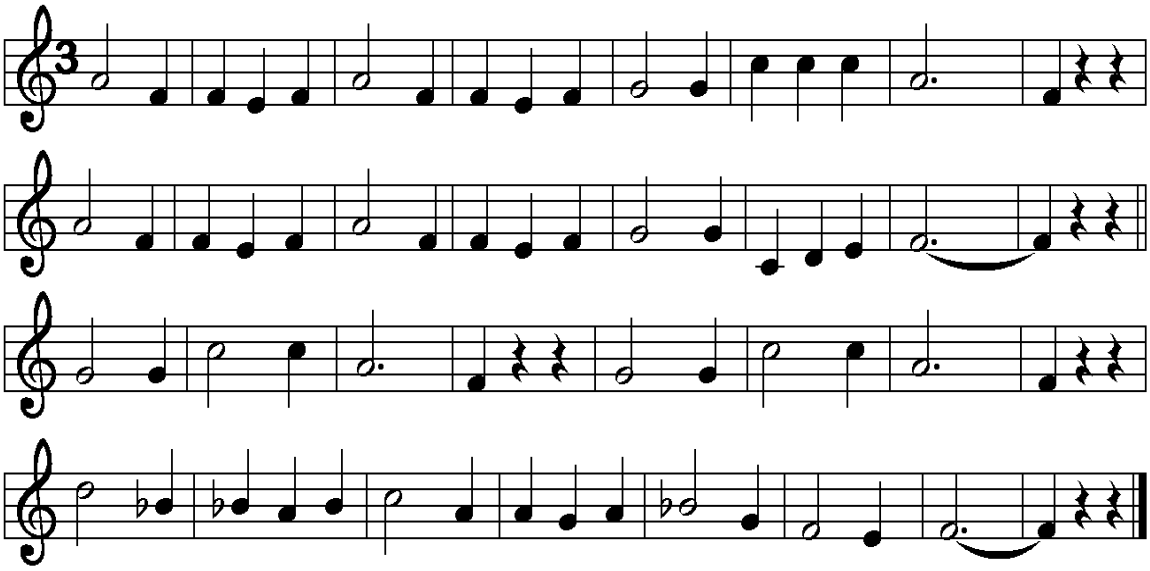

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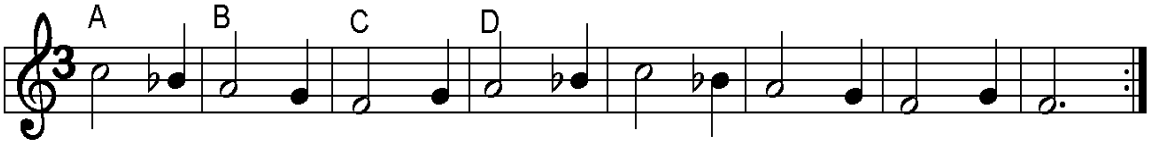

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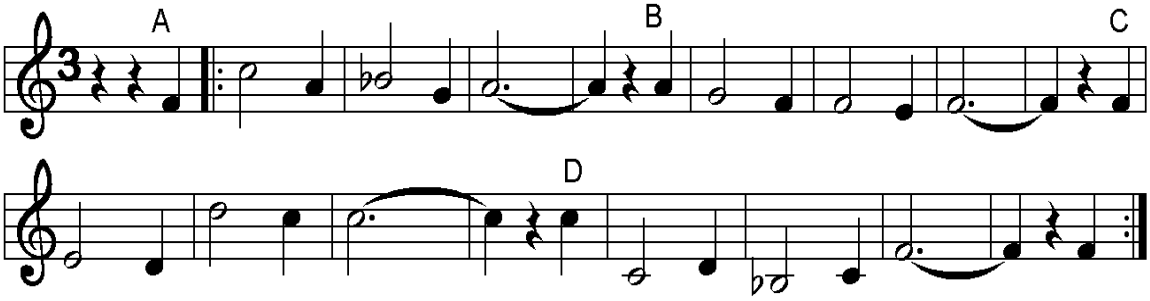

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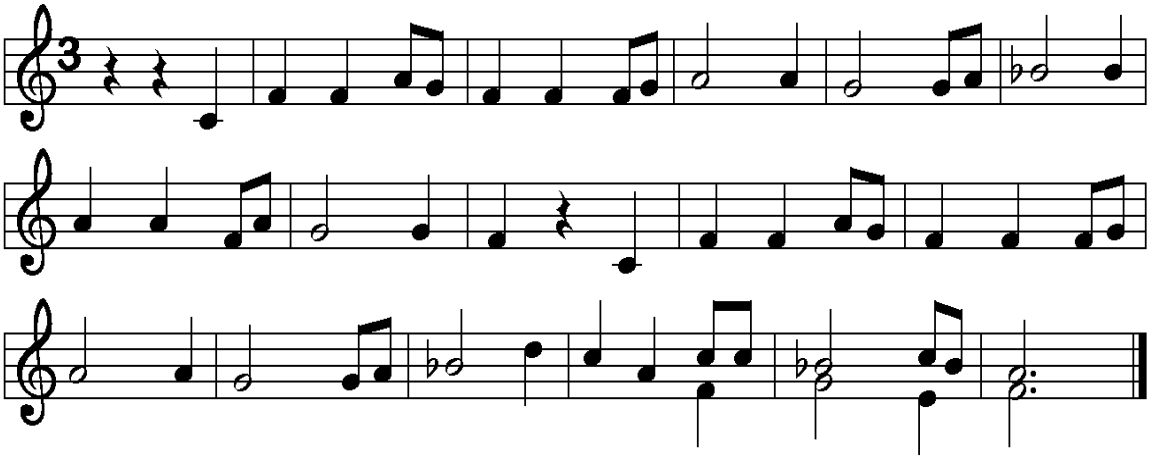

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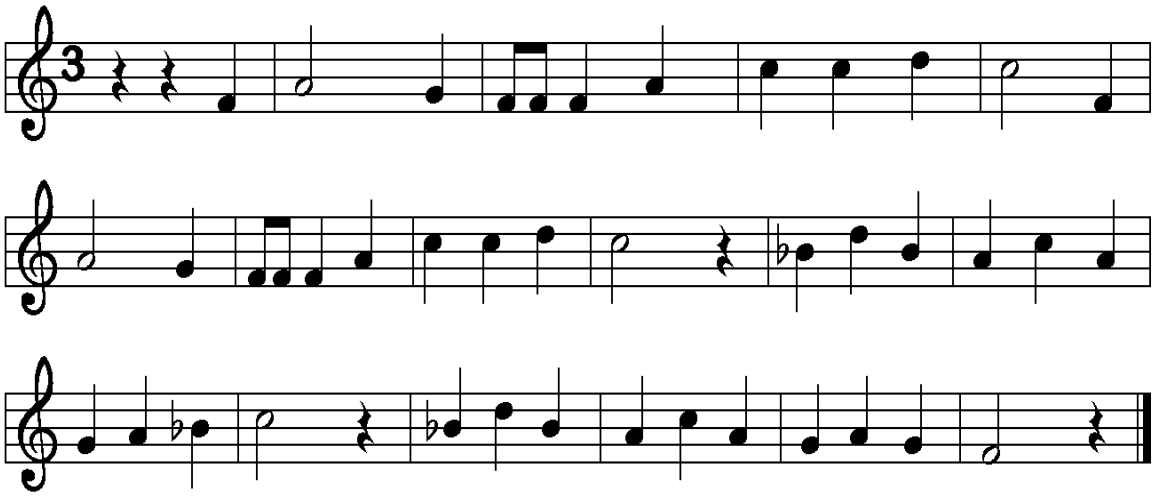

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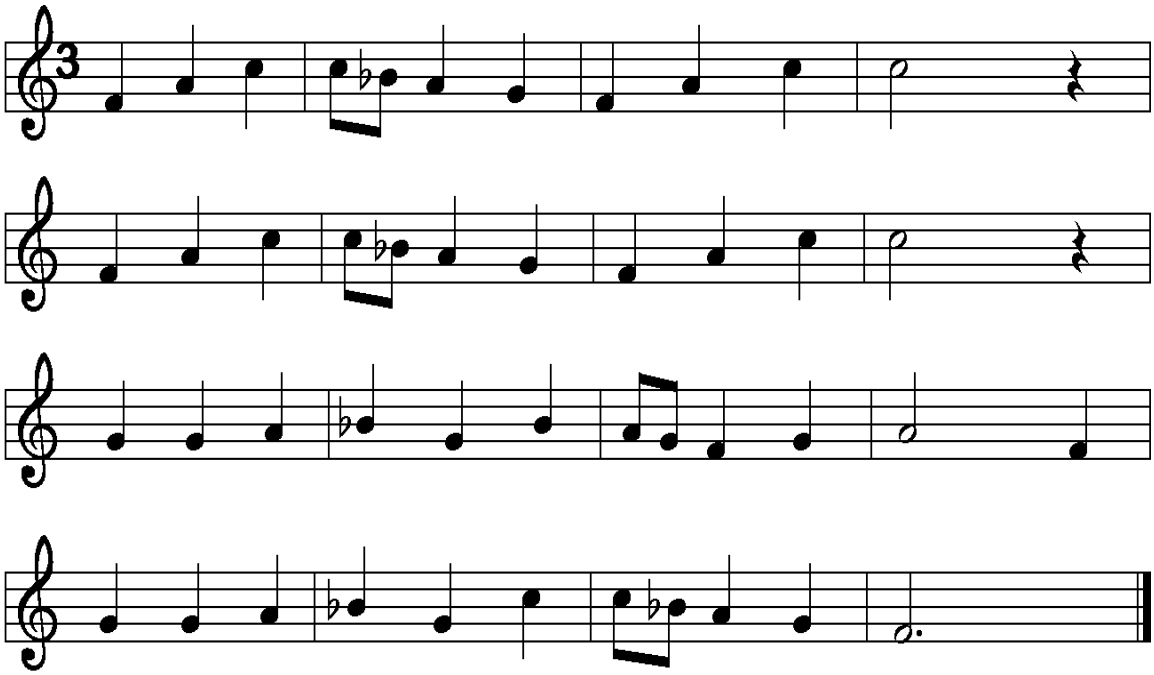

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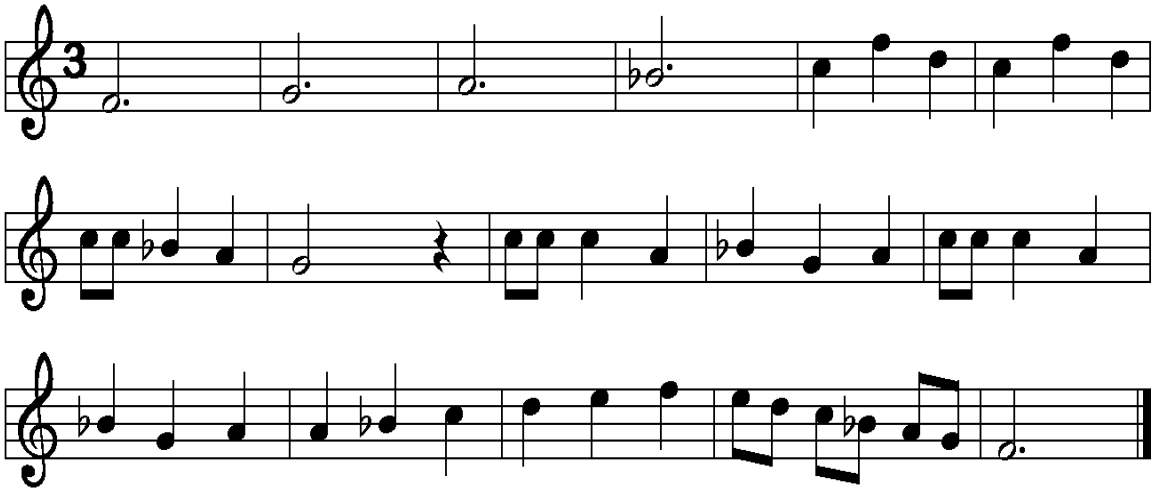

Le SI bémol "à la clé"

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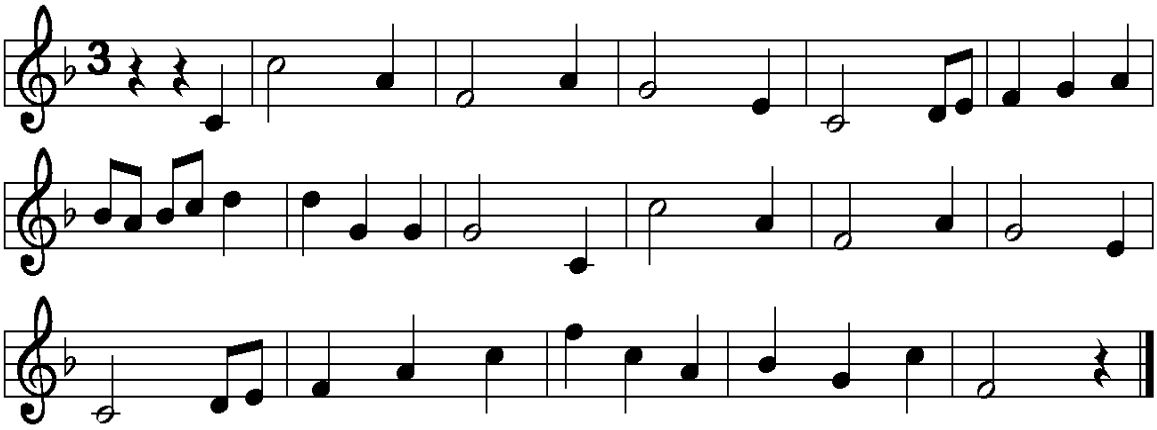

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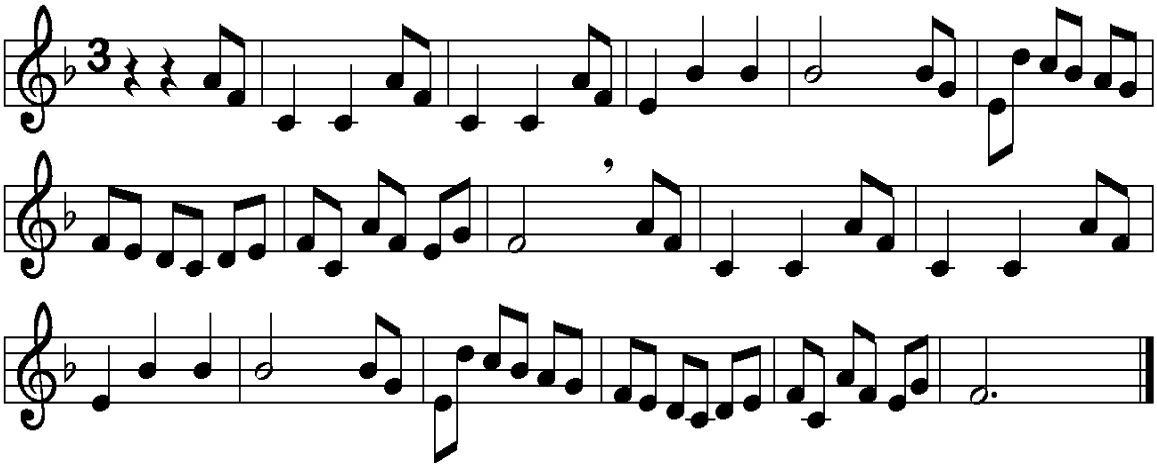

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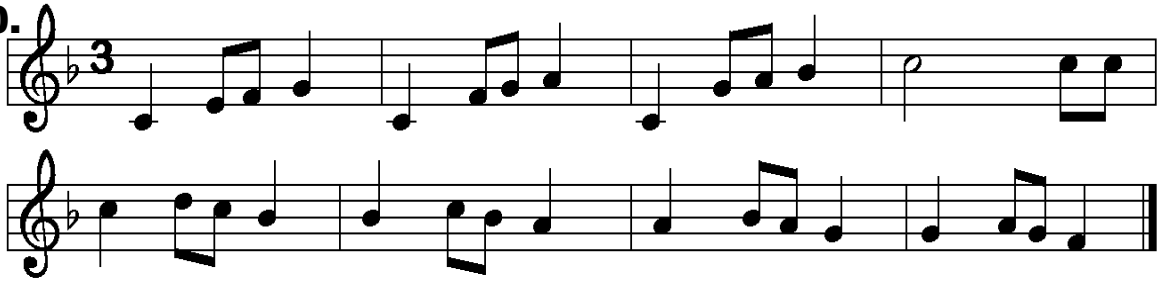

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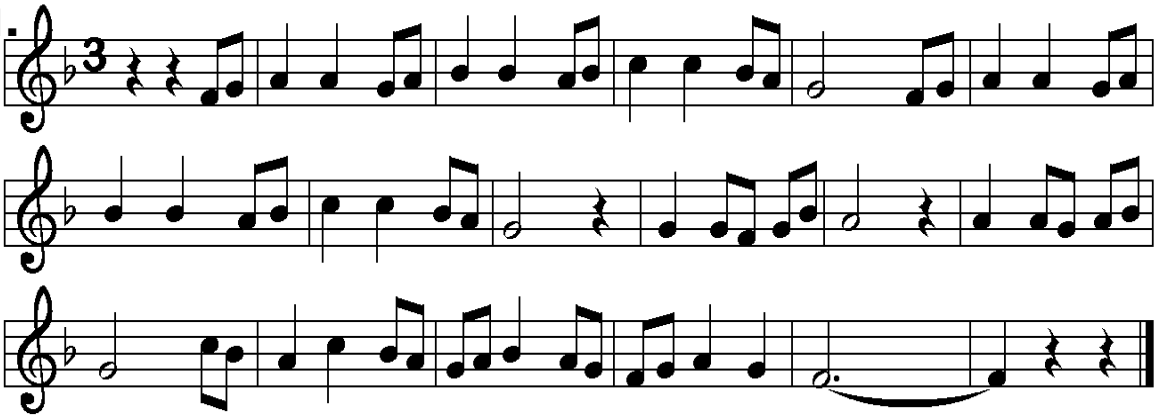

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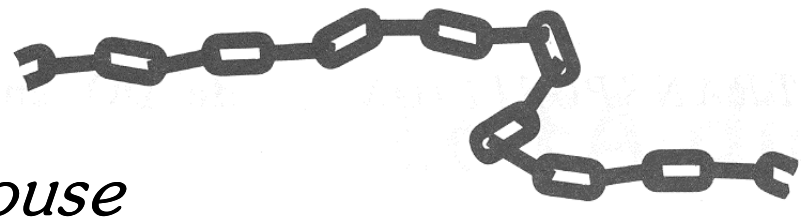


L' anacrouse

A

Meu – nier, tu dors, ton mou–lin va trop vi – te, Meu – fort !

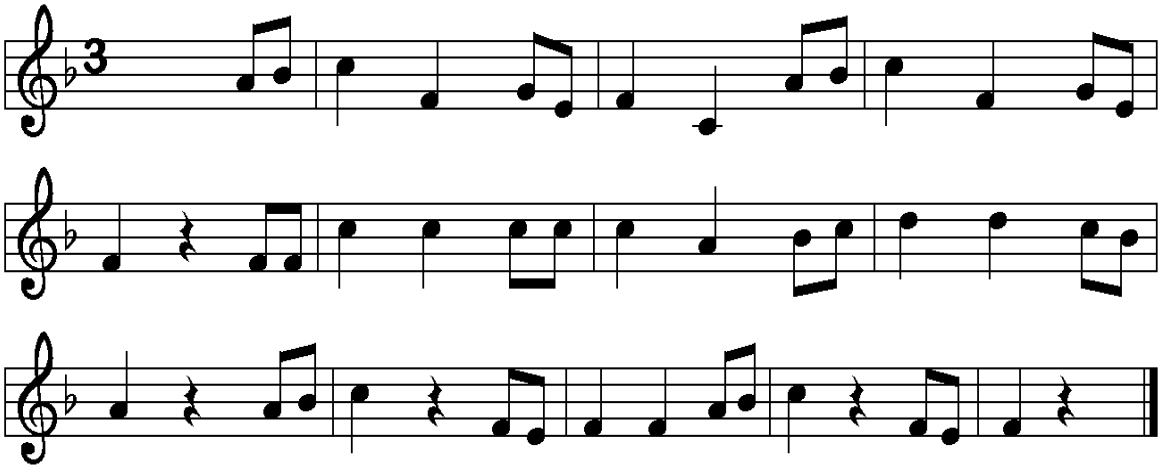
B

Meu – nier, tu dors, ton mou–lin va trop vi – te, fort !

1.

2.

3.



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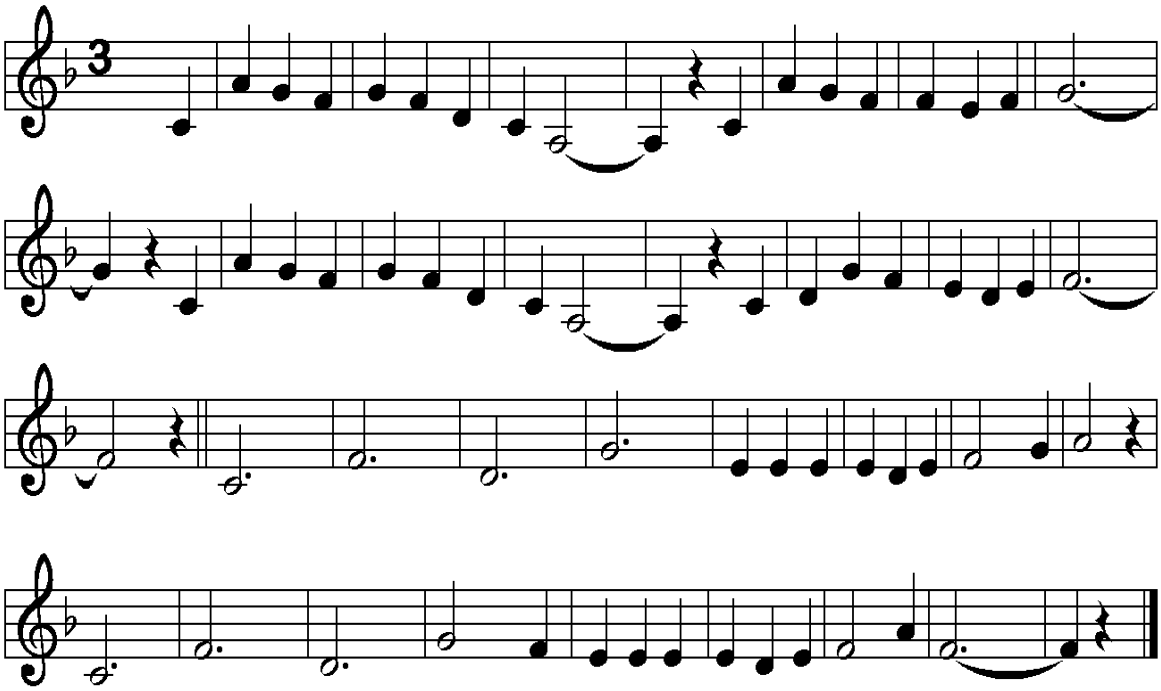

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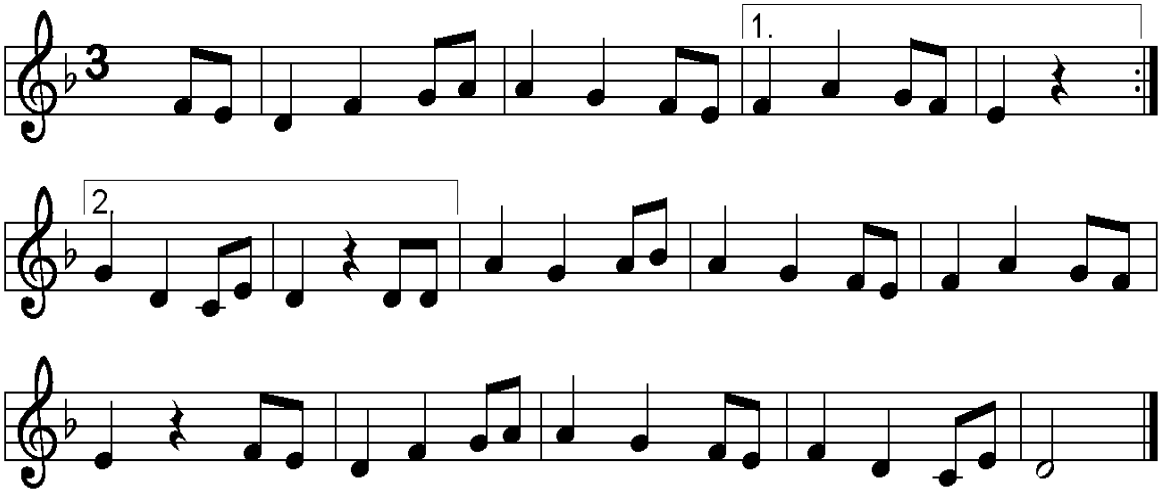
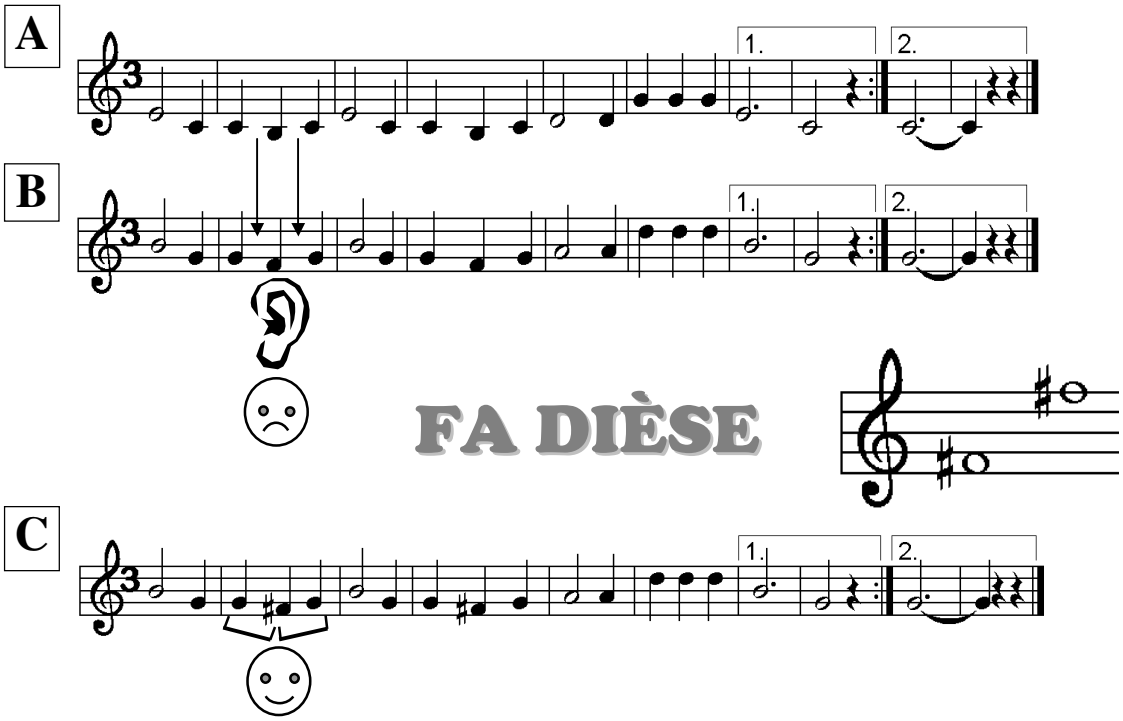
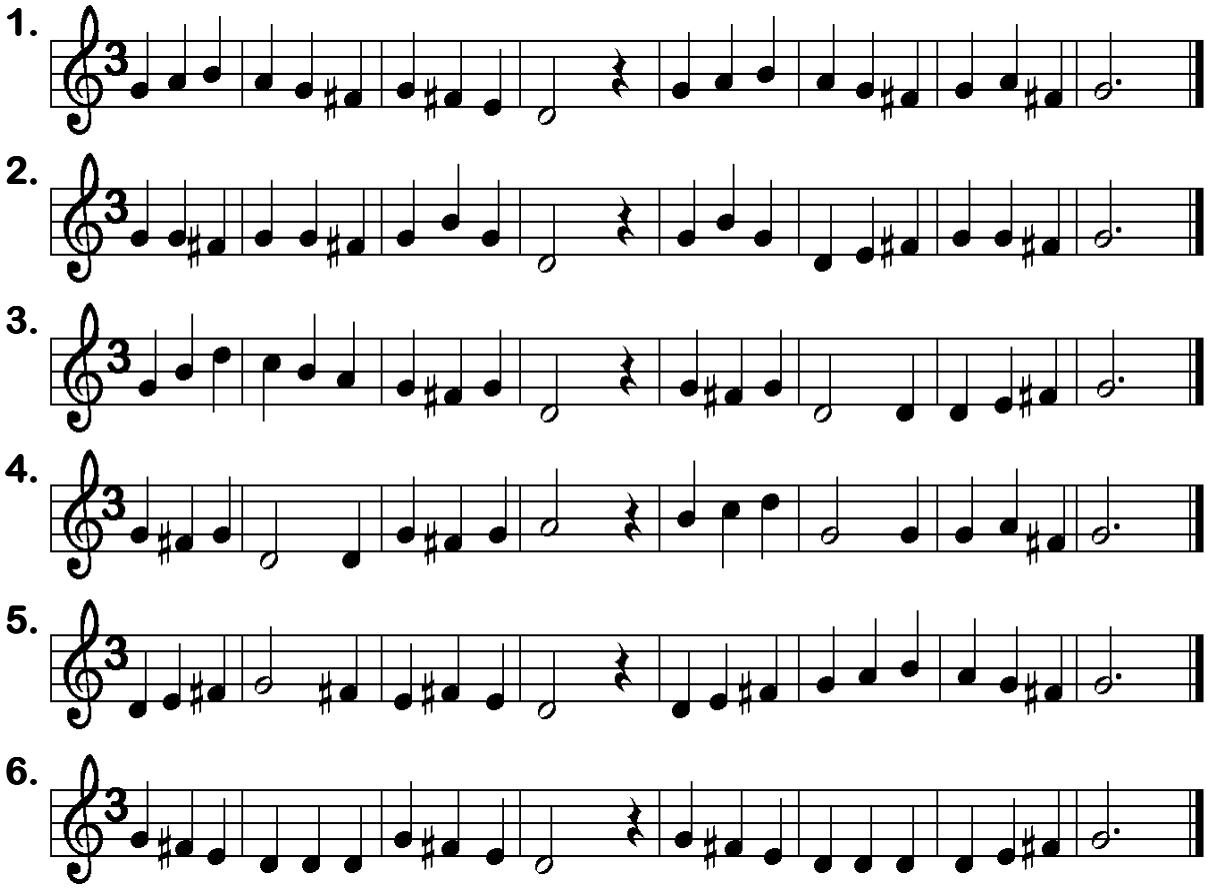


19 Transposition de DO en SOL





CHANSONS

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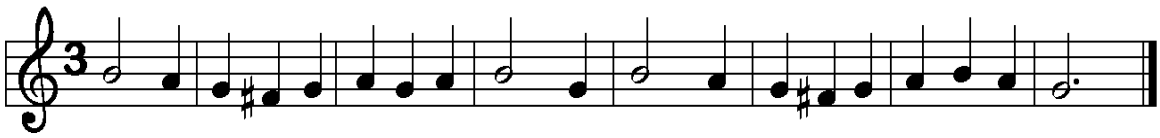

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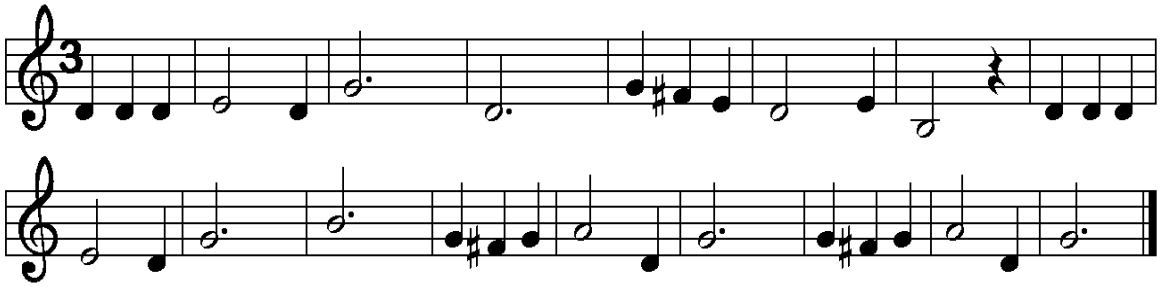

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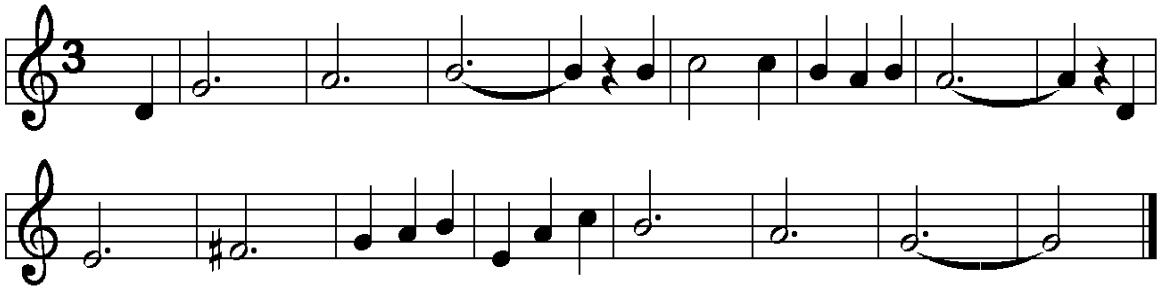

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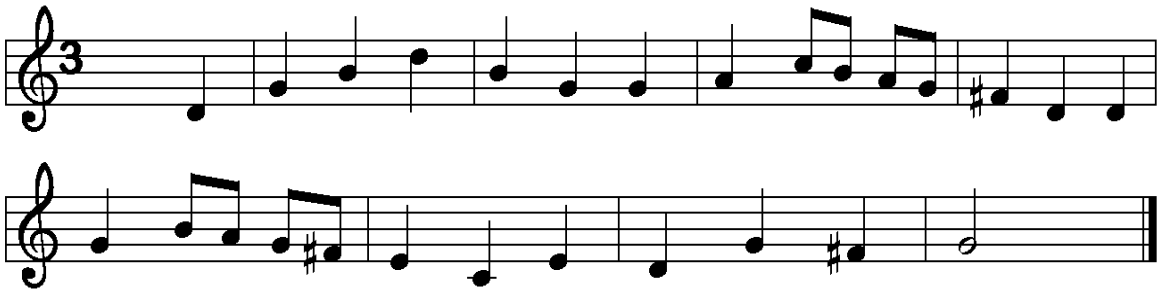

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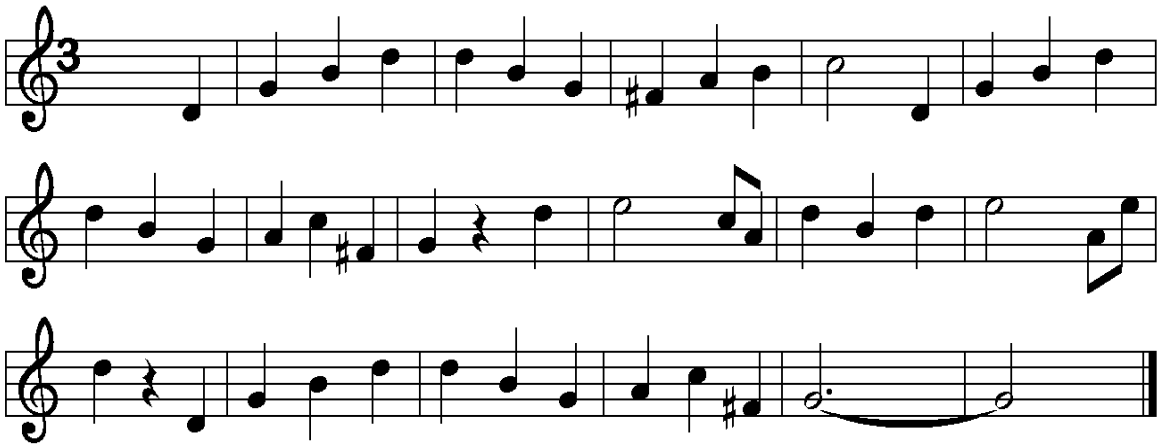

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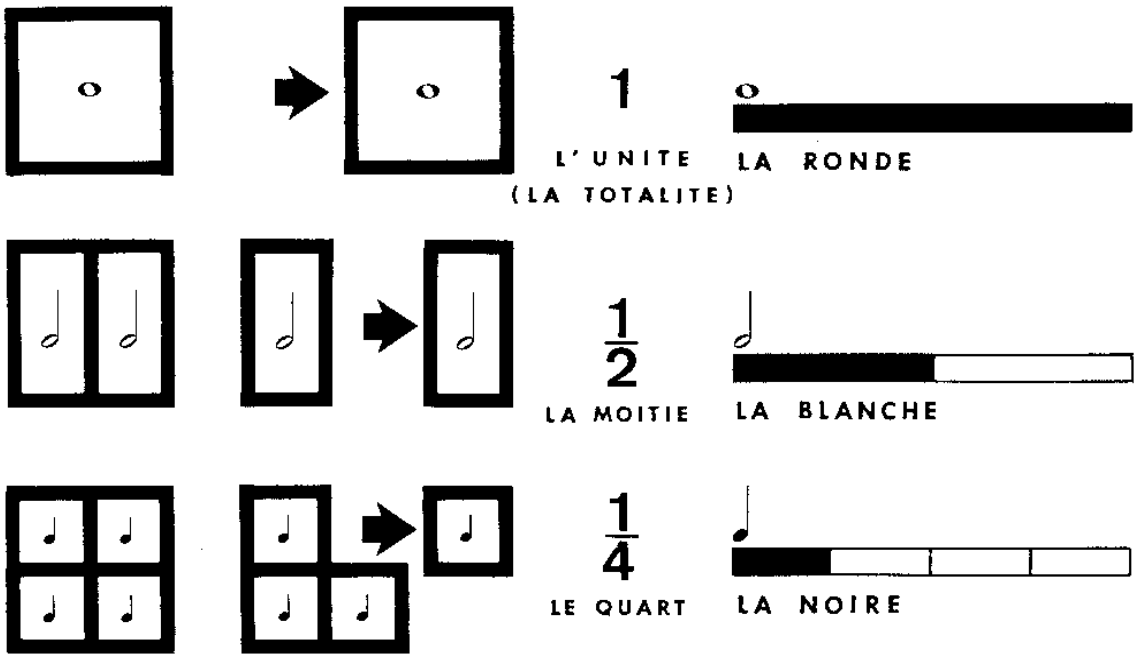
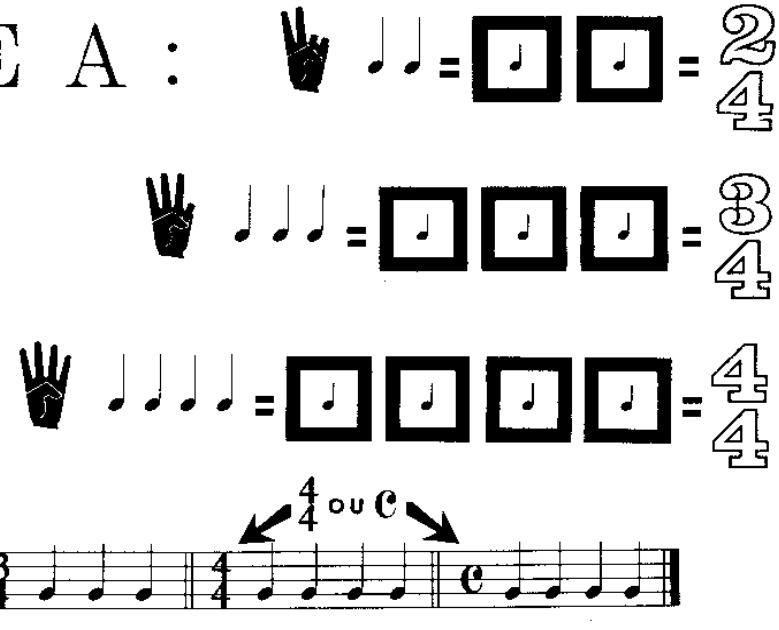
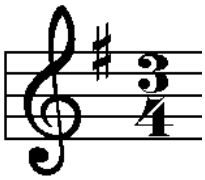


LA MESURE A :



LE FA DIÈSE "à la clé"



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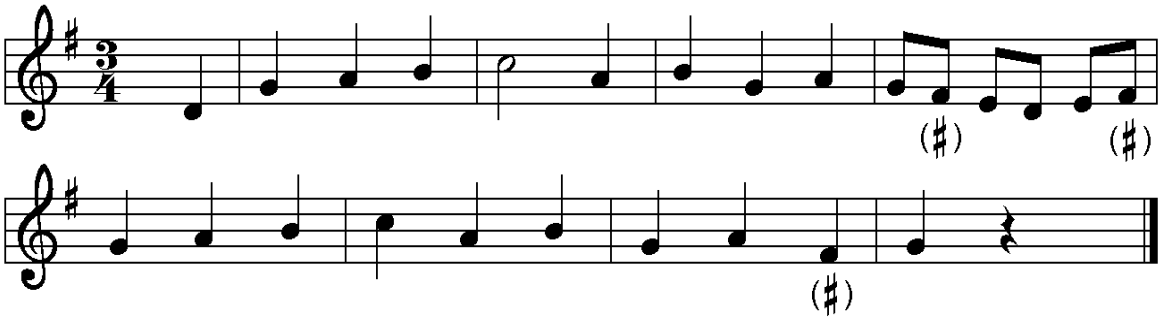

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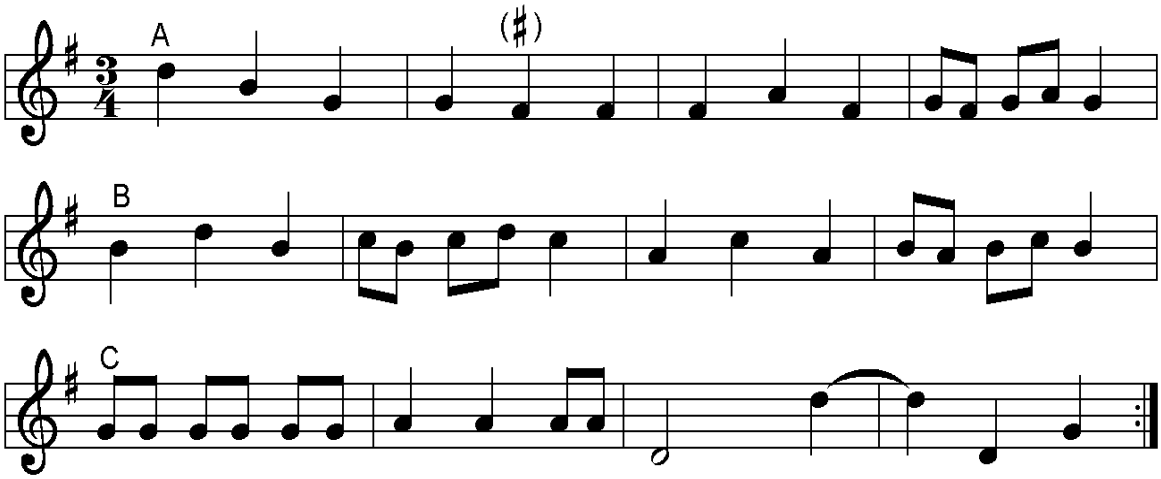

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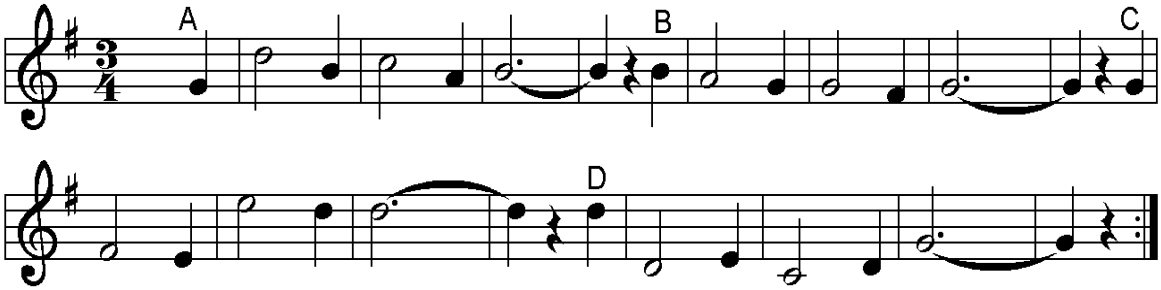

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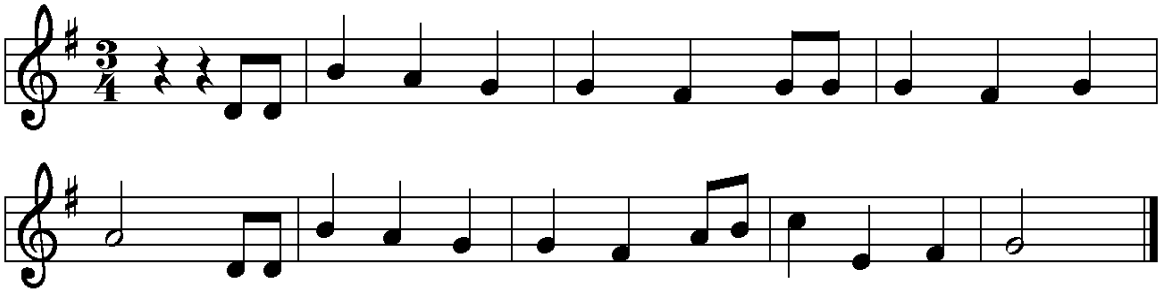
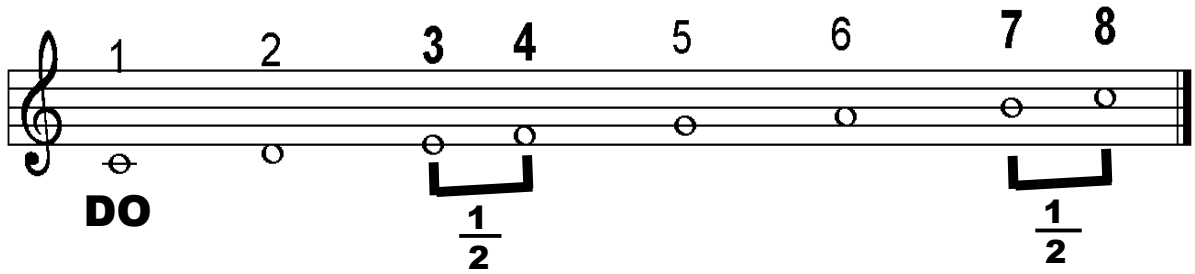
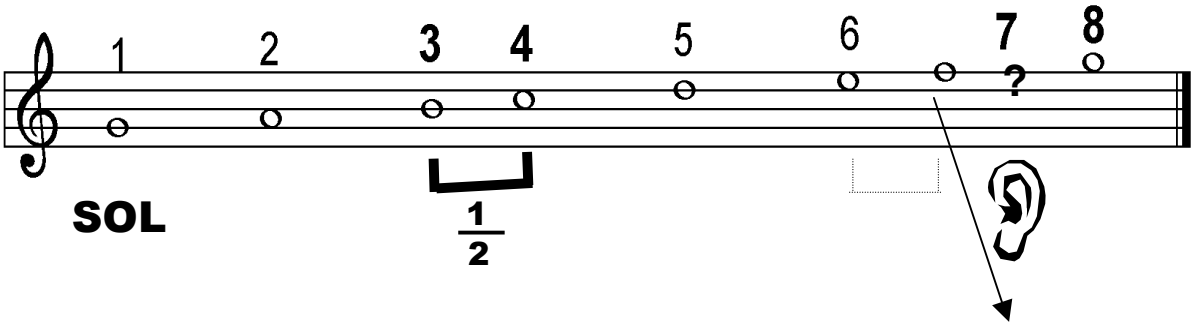
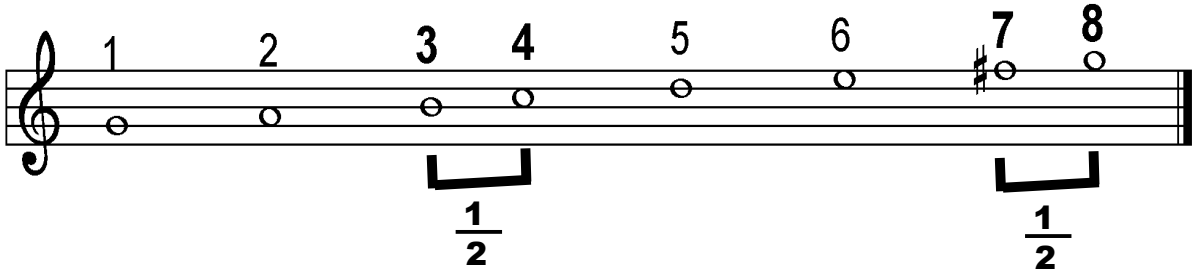


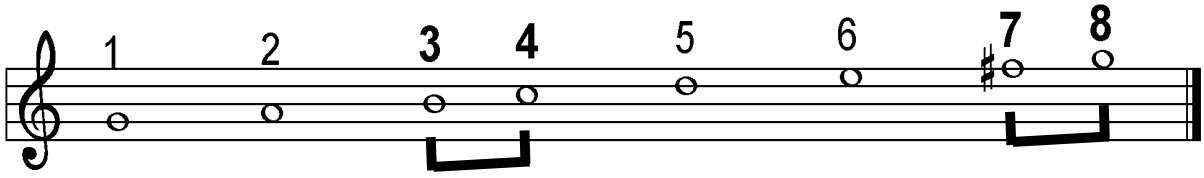
Rappel : MI-FA : $\frac{1}{2}$ ton SI-DO : $\frac{1}{2}$ ton





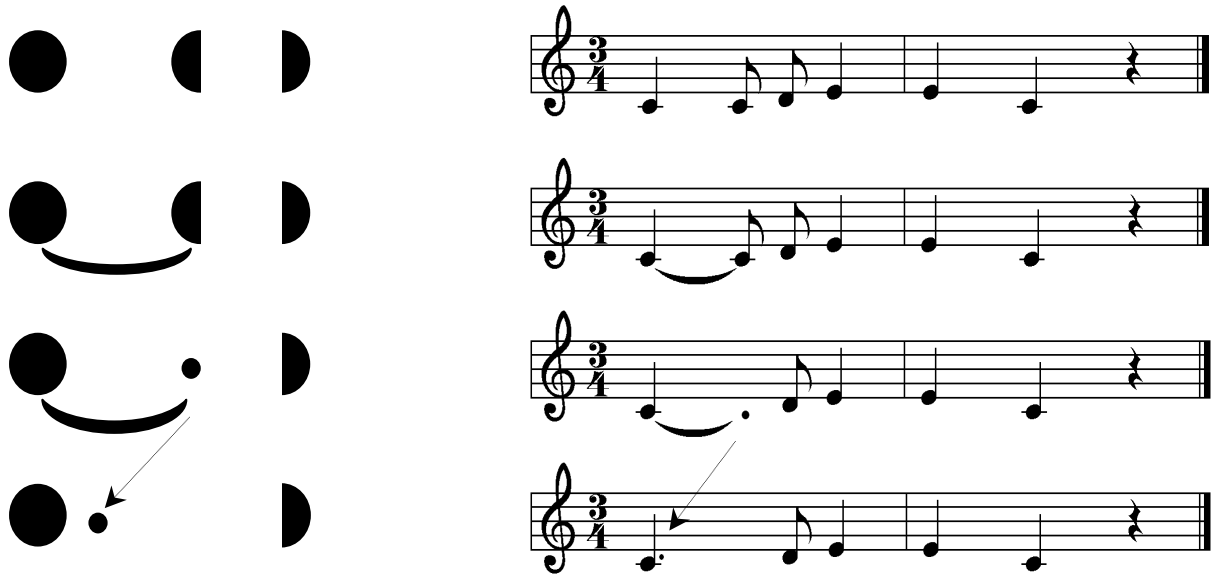


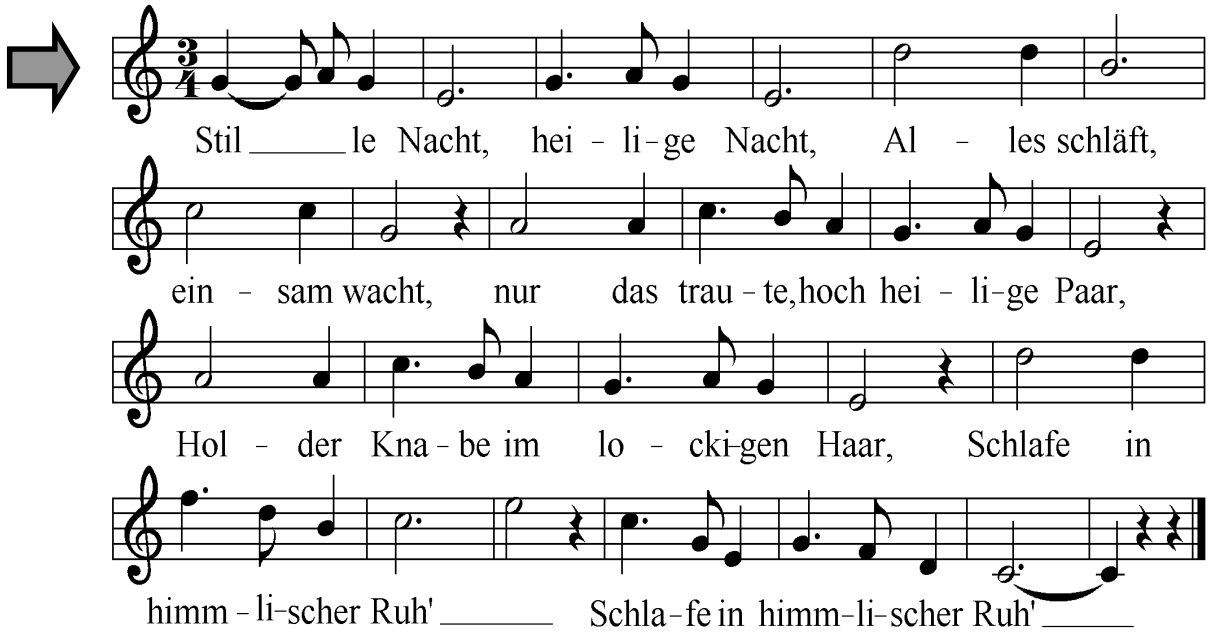
La gamme de SOL



20

LA NOIRE POINTÉE





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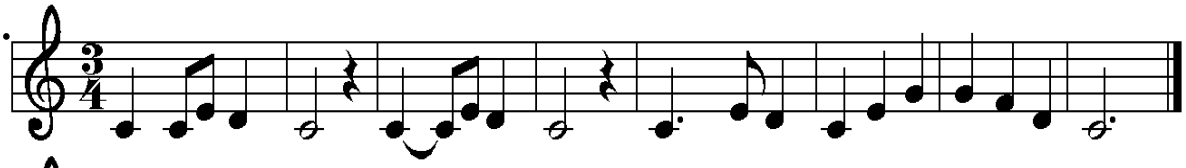

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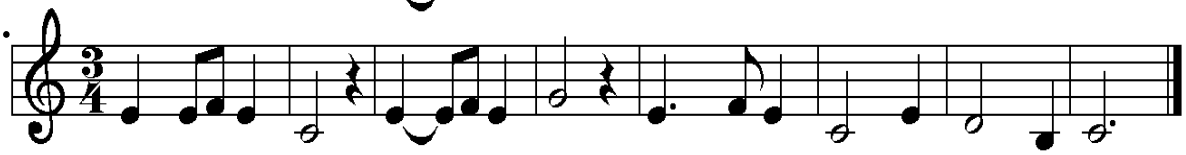

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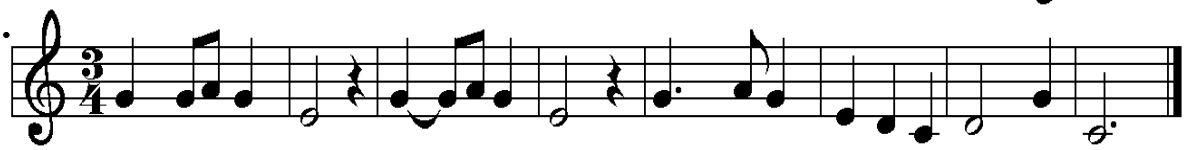

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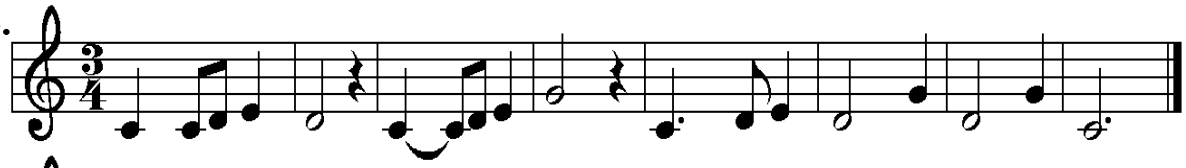

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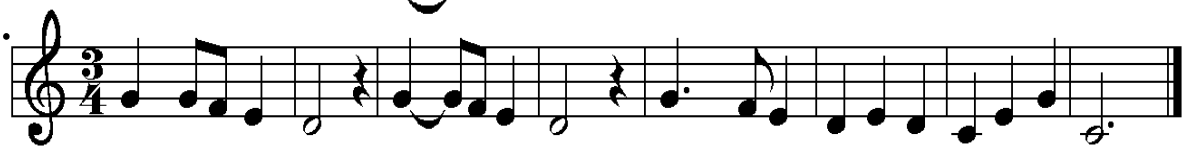

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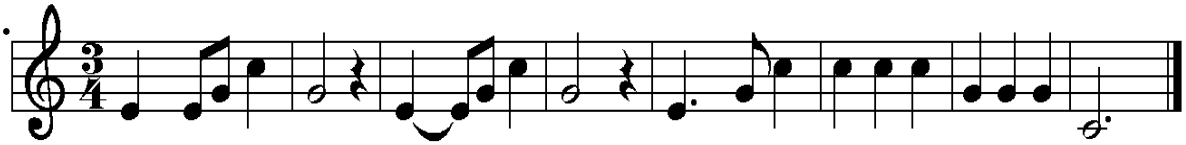

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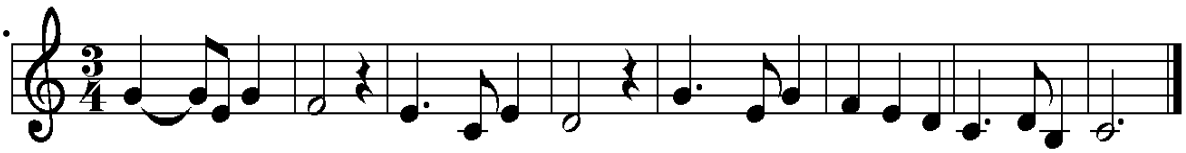

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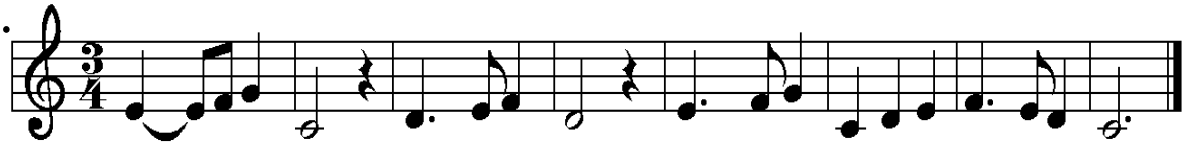

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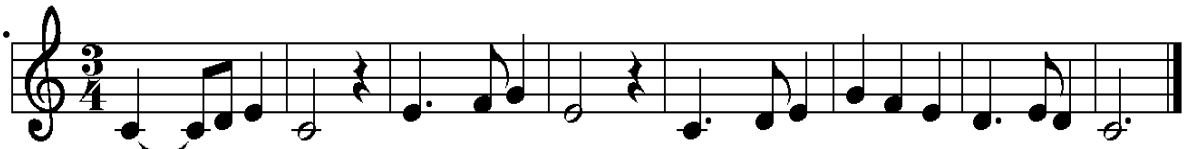

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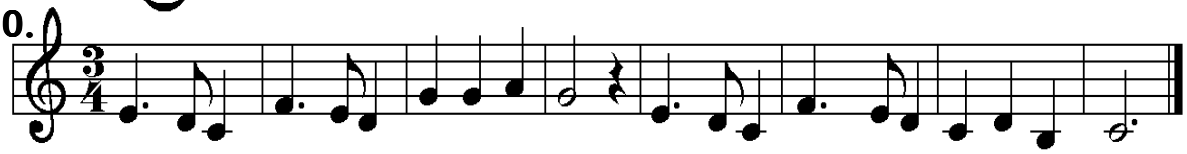

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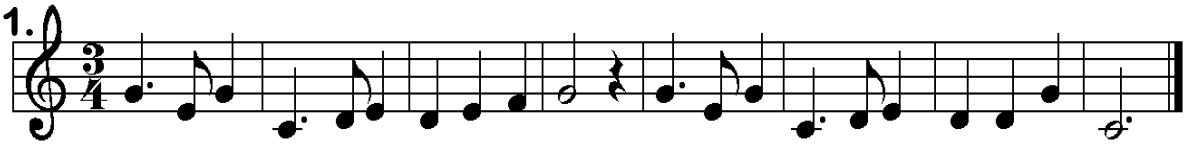

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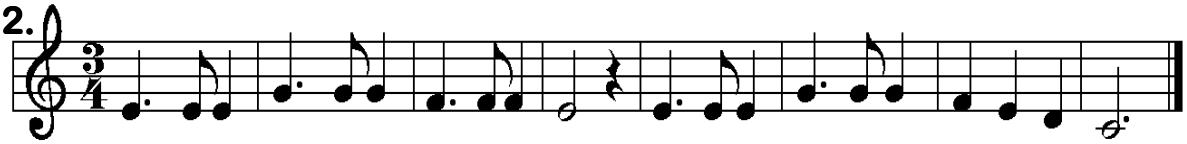

CHANSONS

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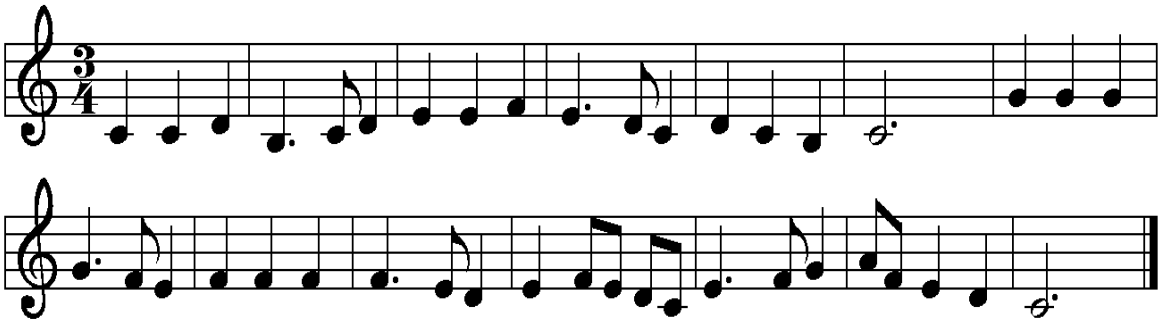

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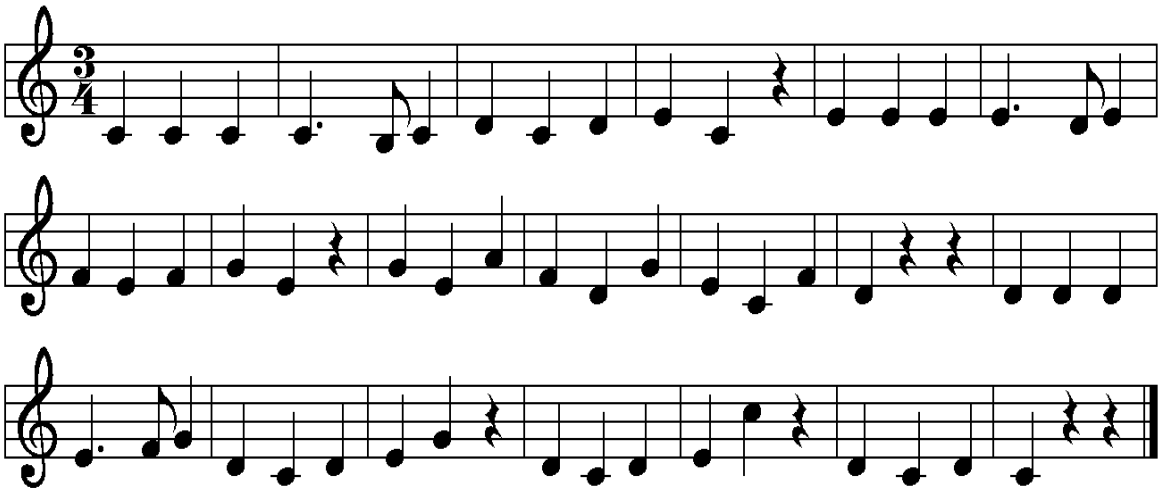

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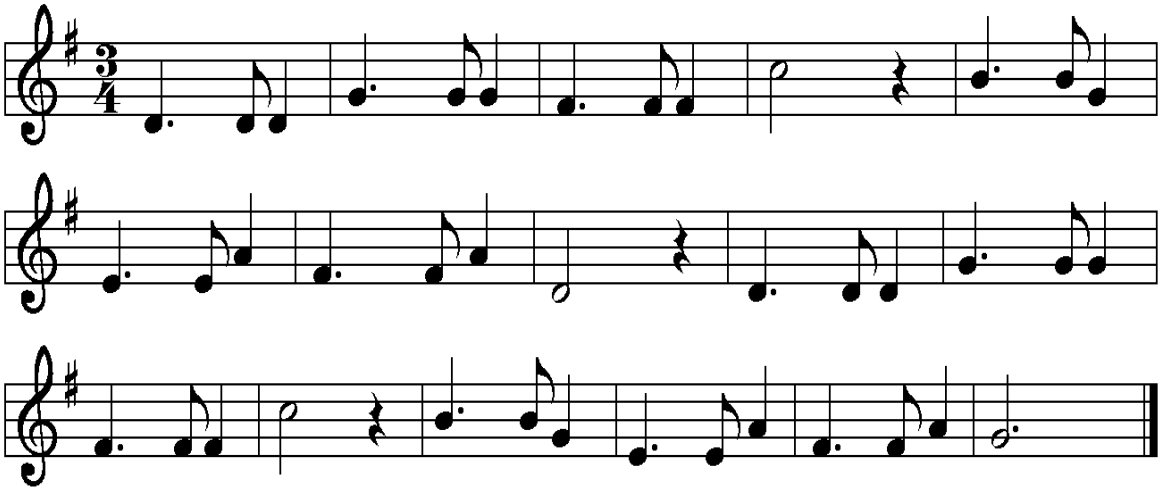

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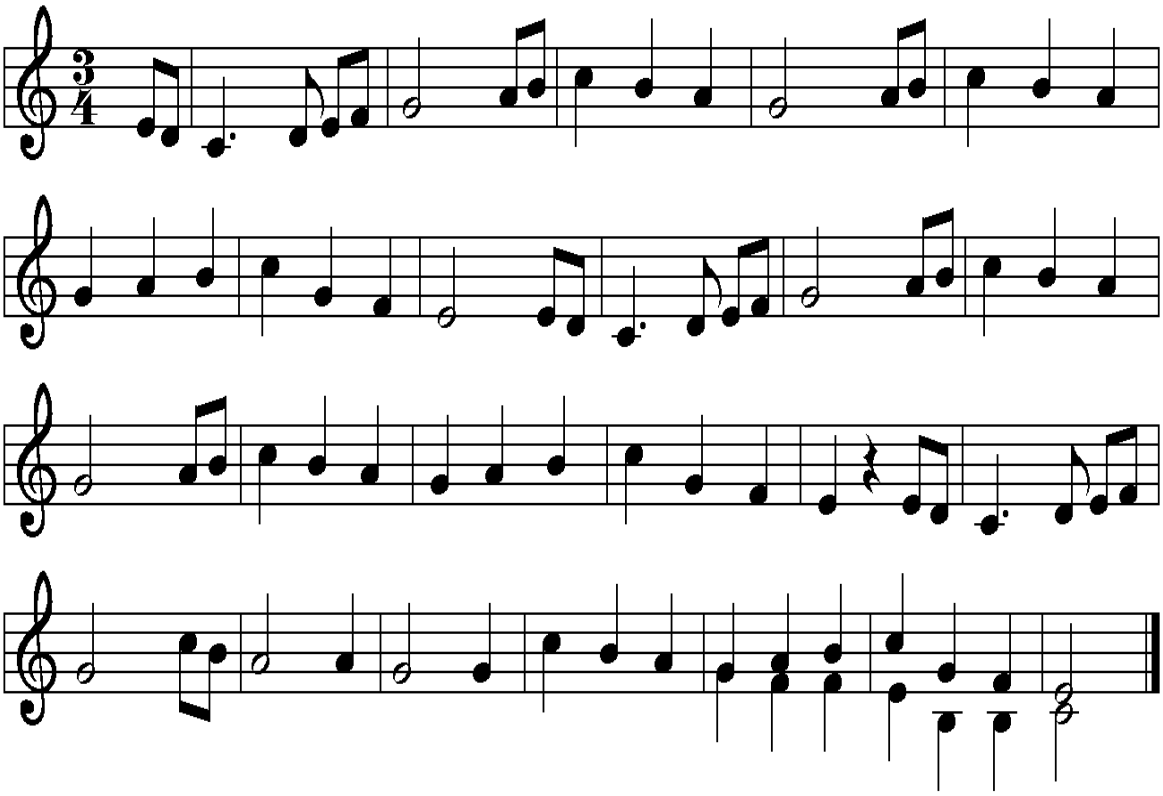

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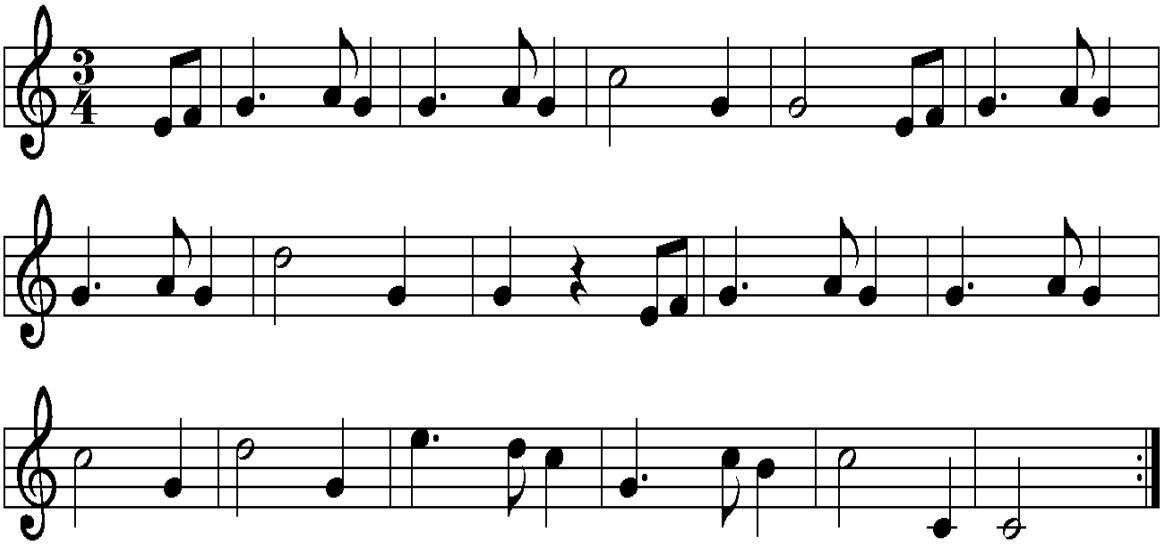

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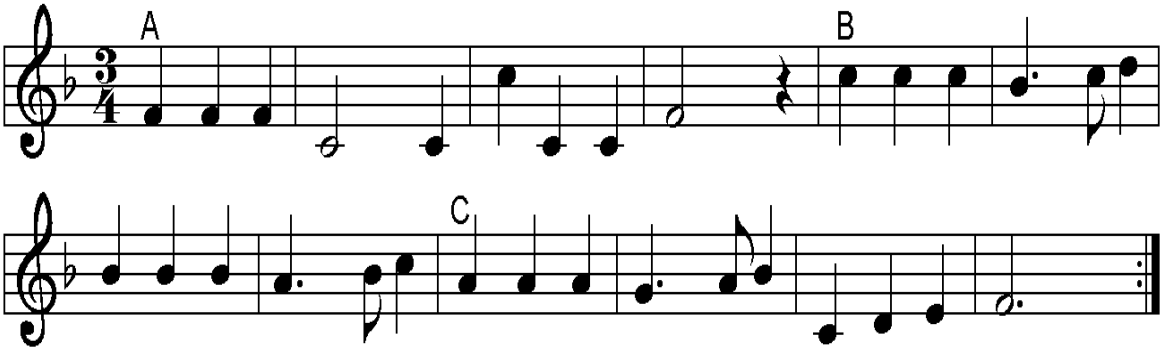

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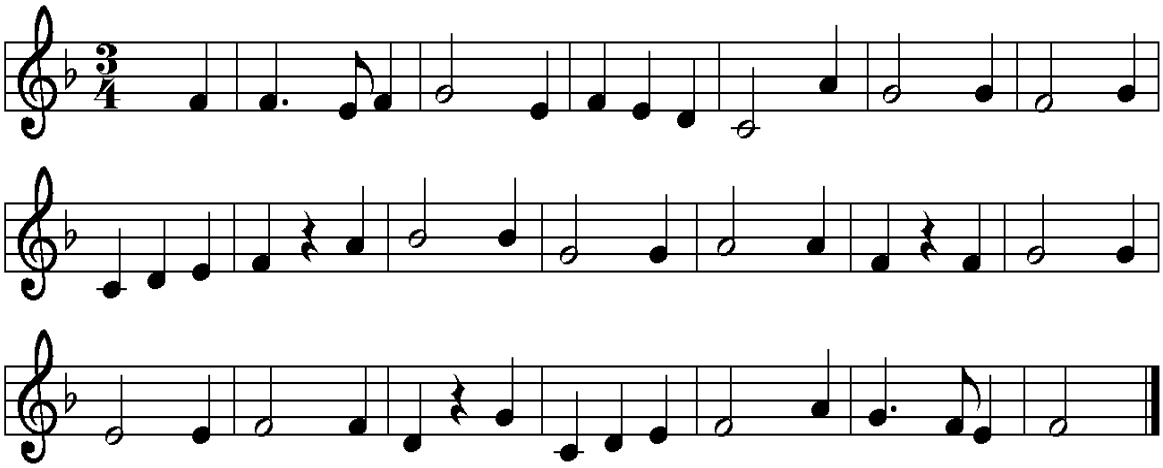

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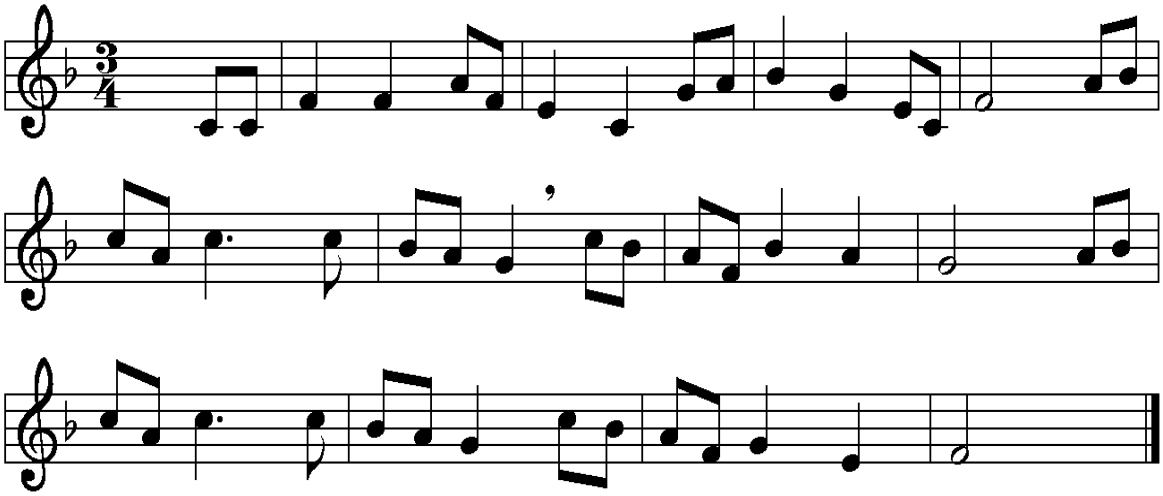

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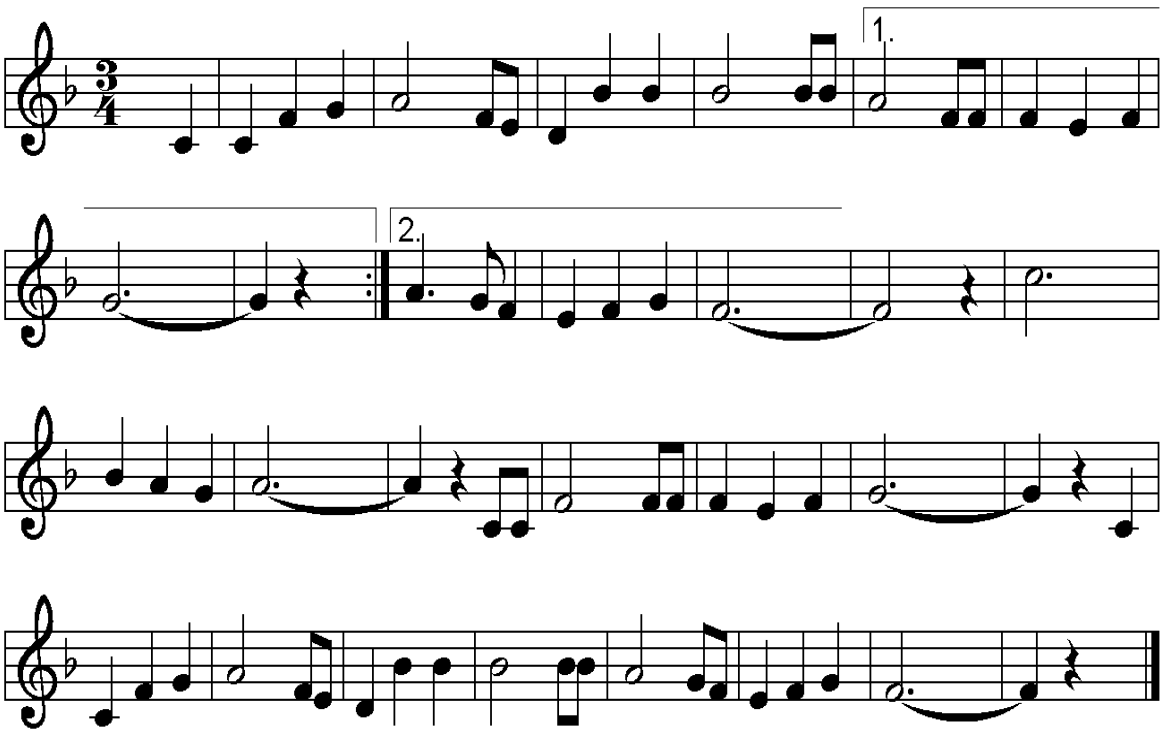

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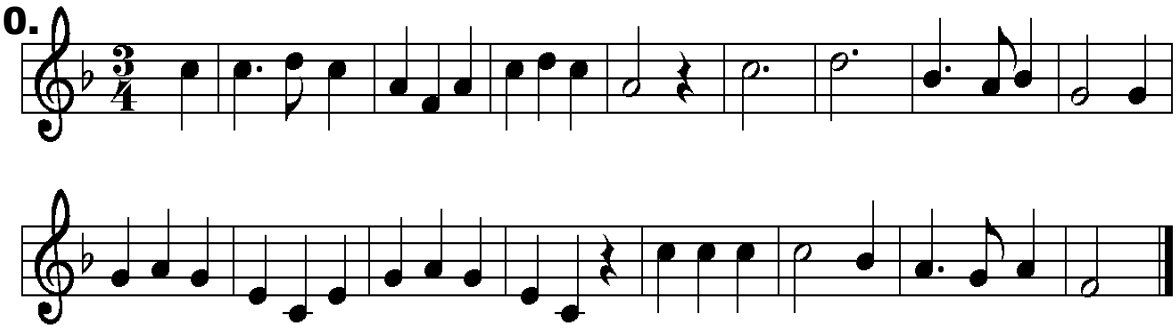

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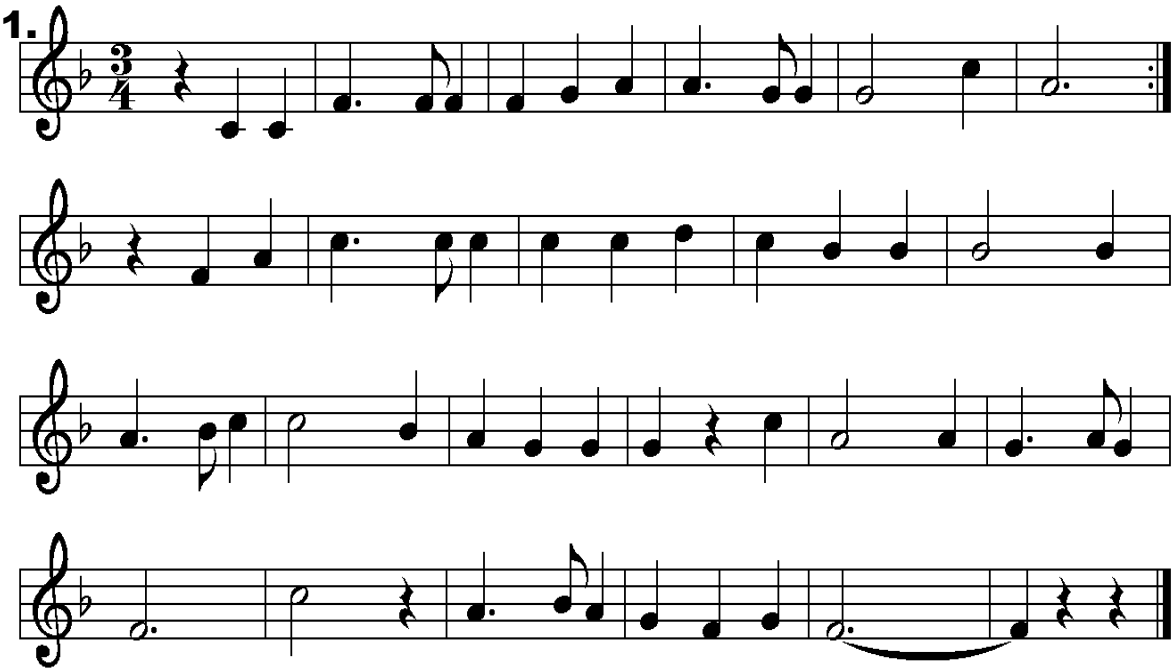

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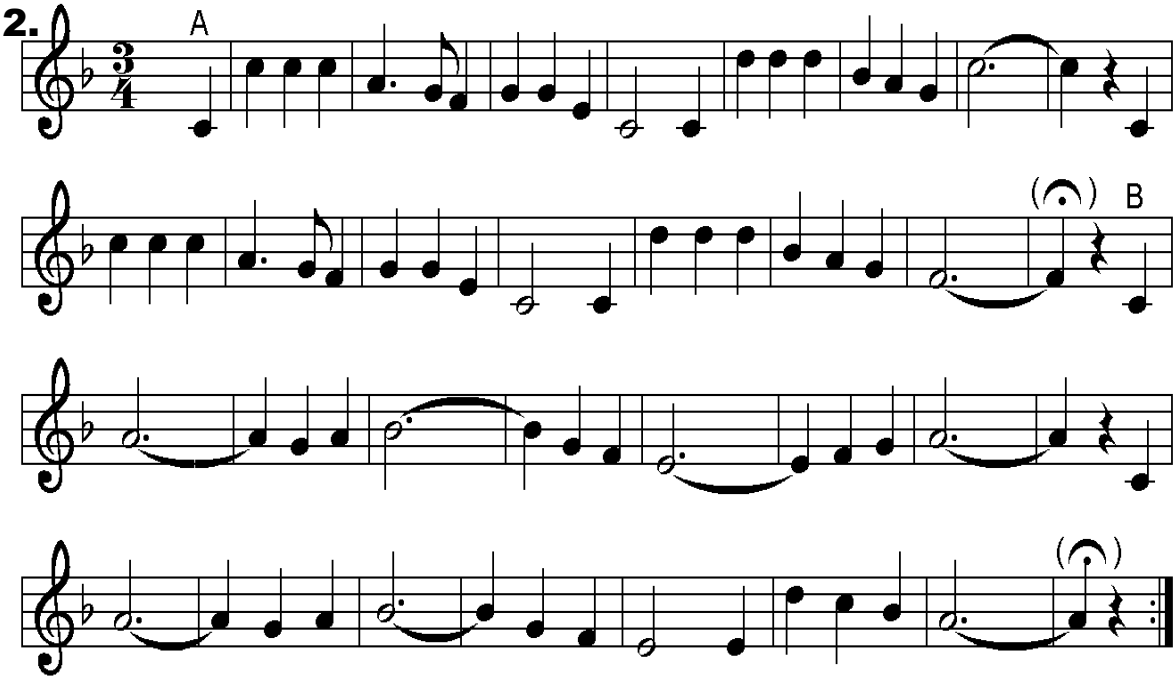

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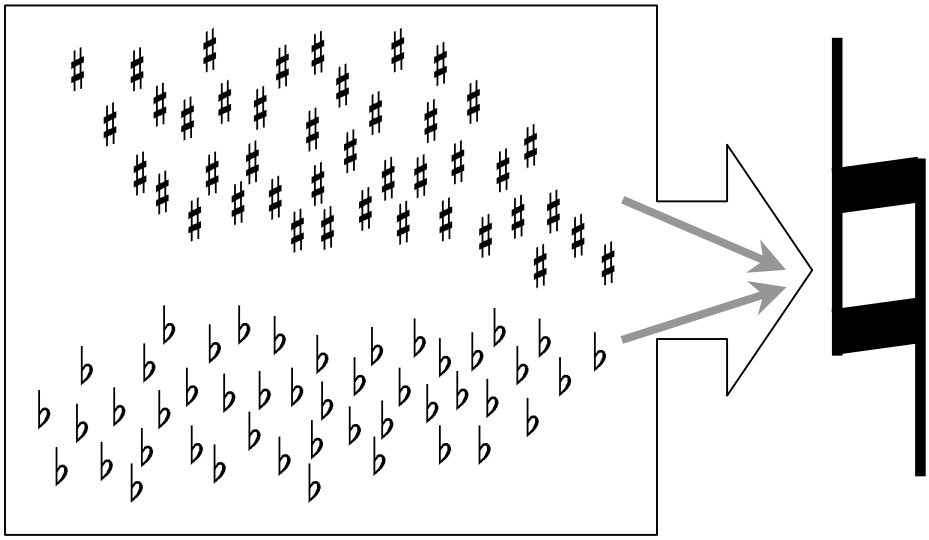

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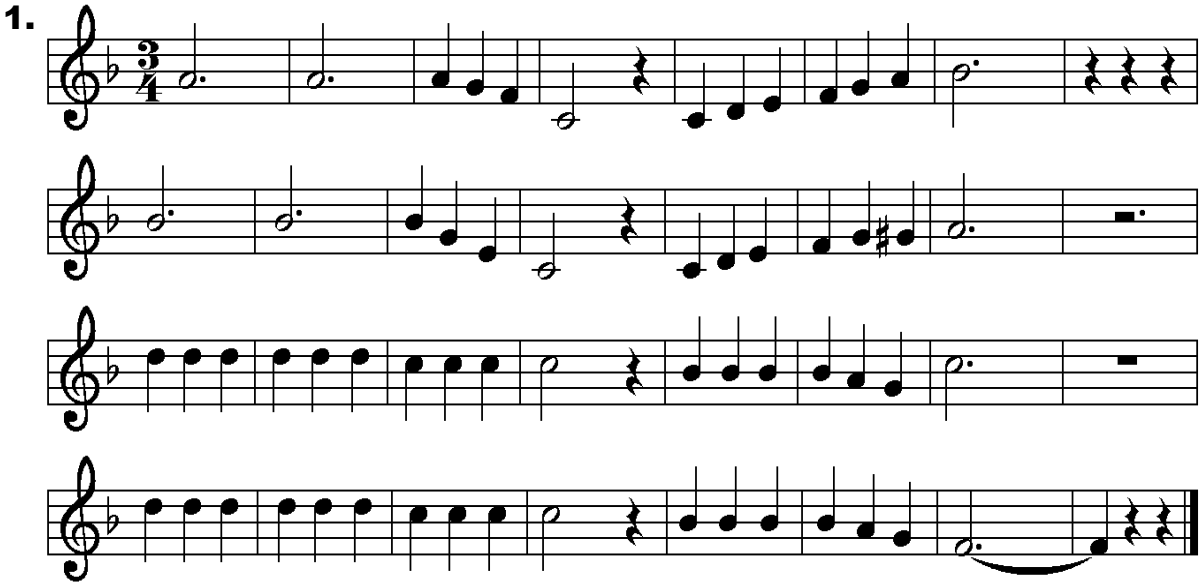

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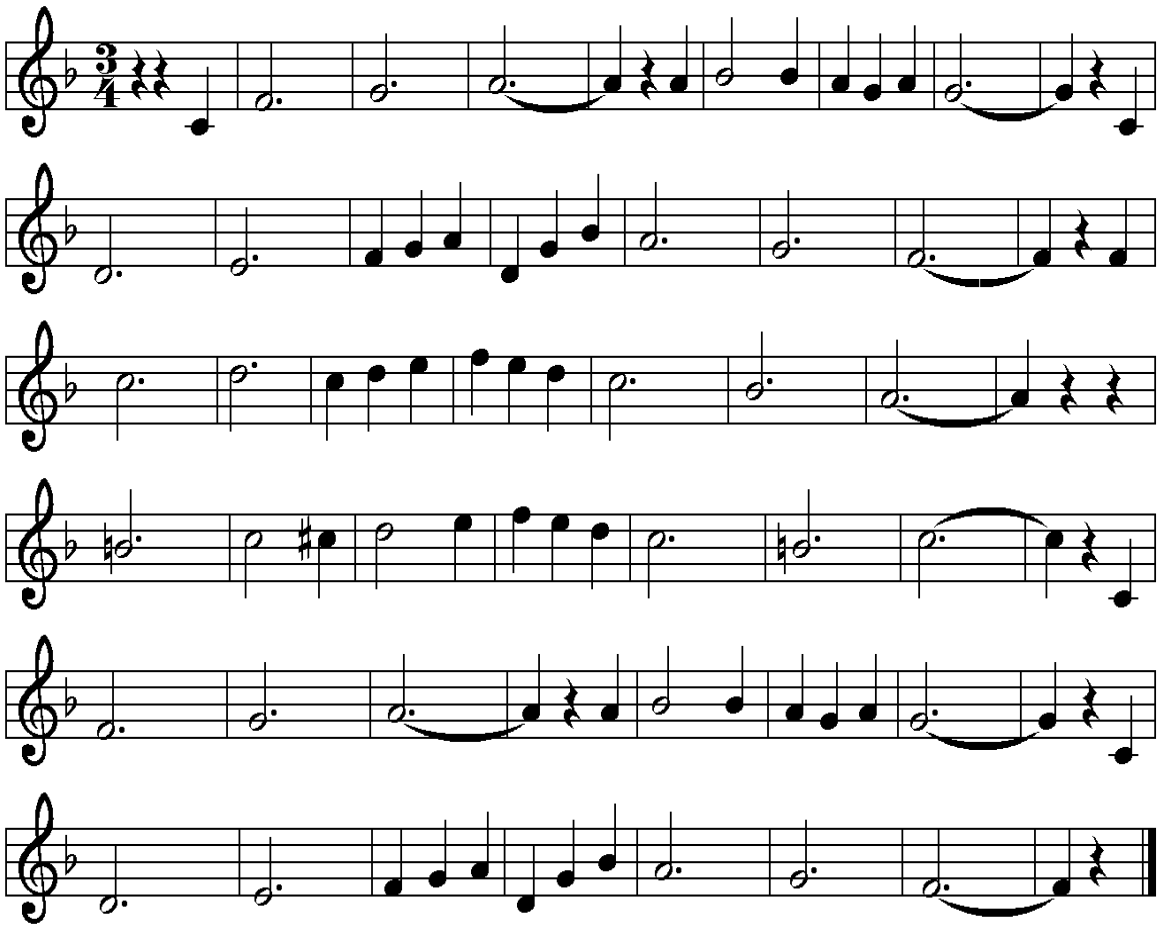

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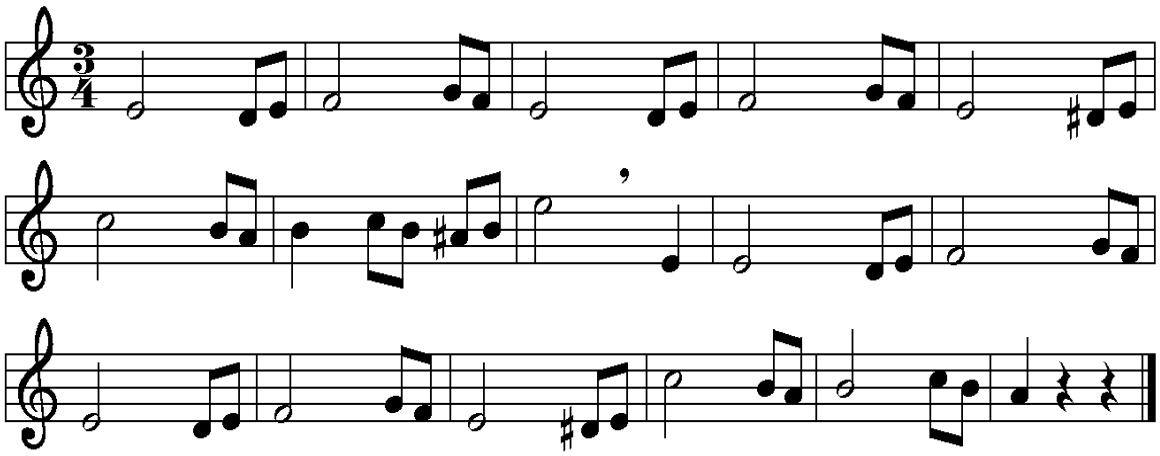

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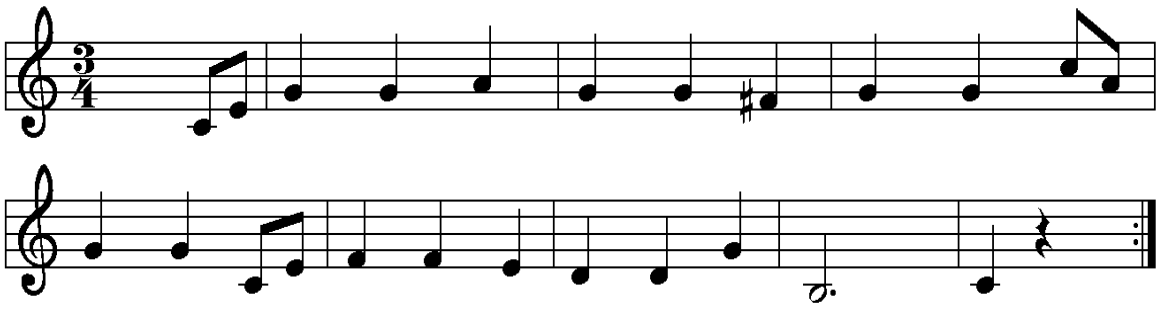

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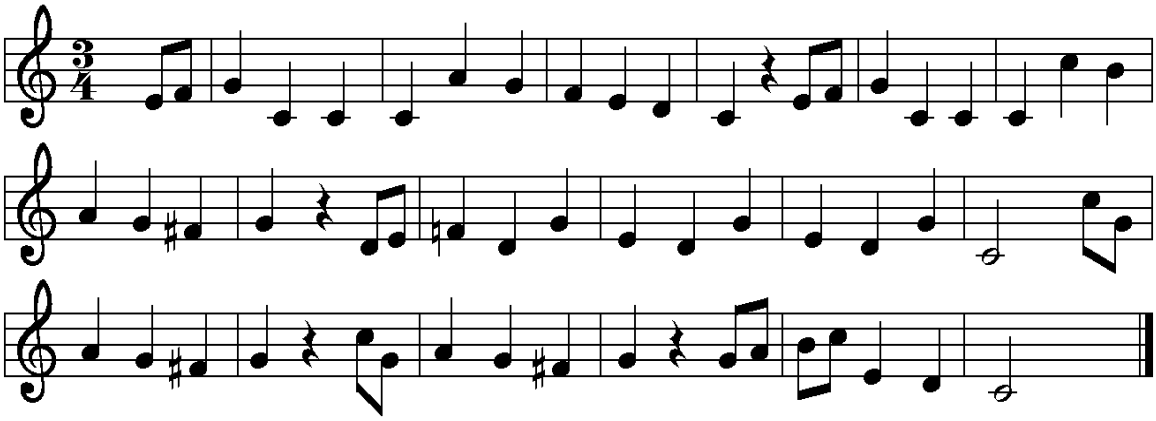

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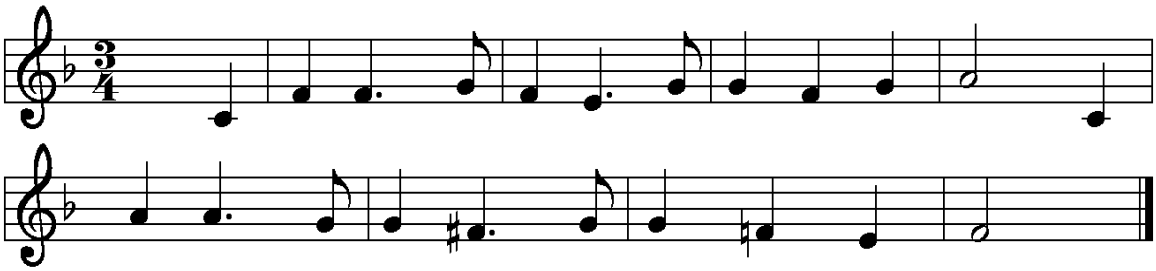

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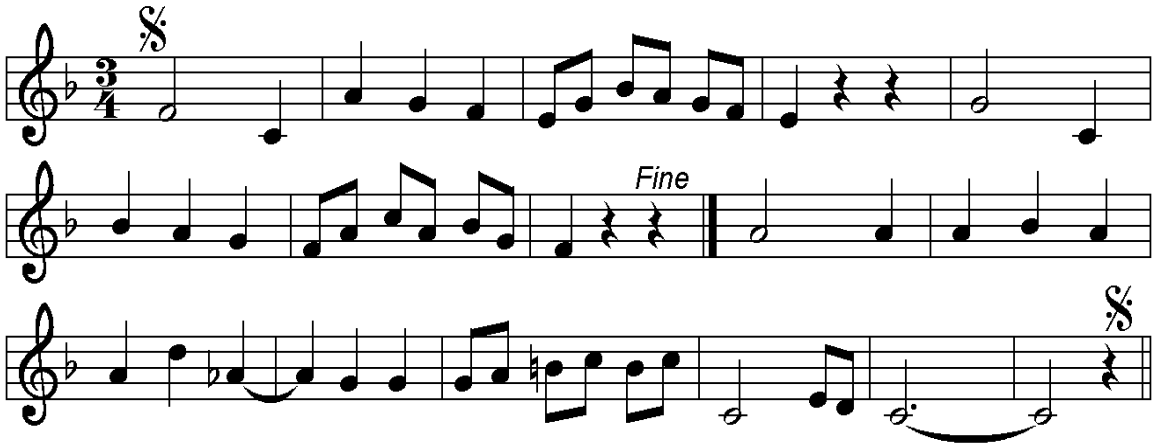

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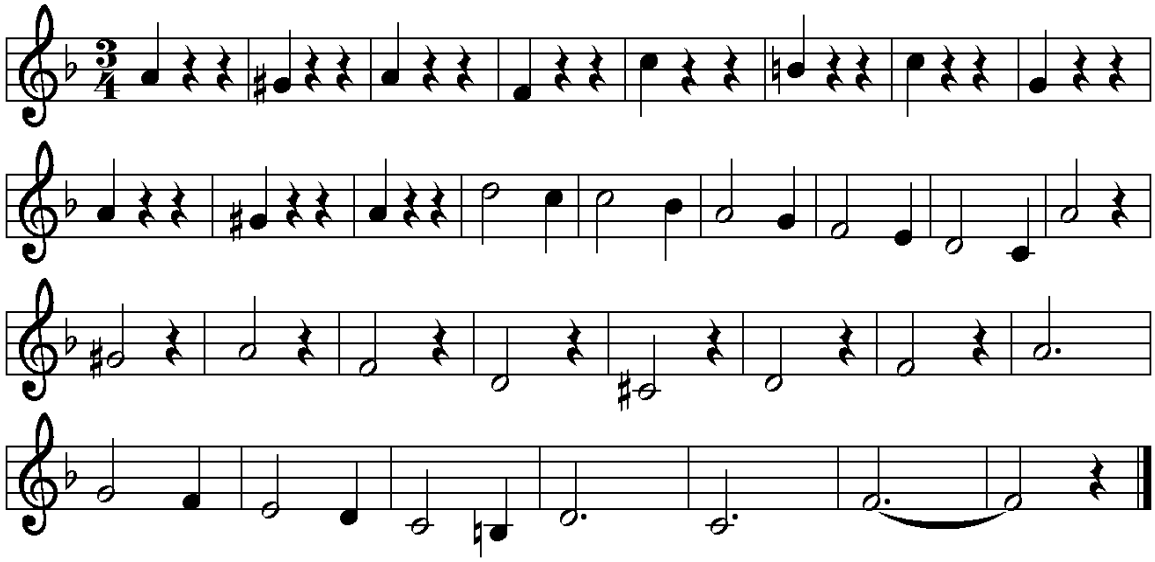

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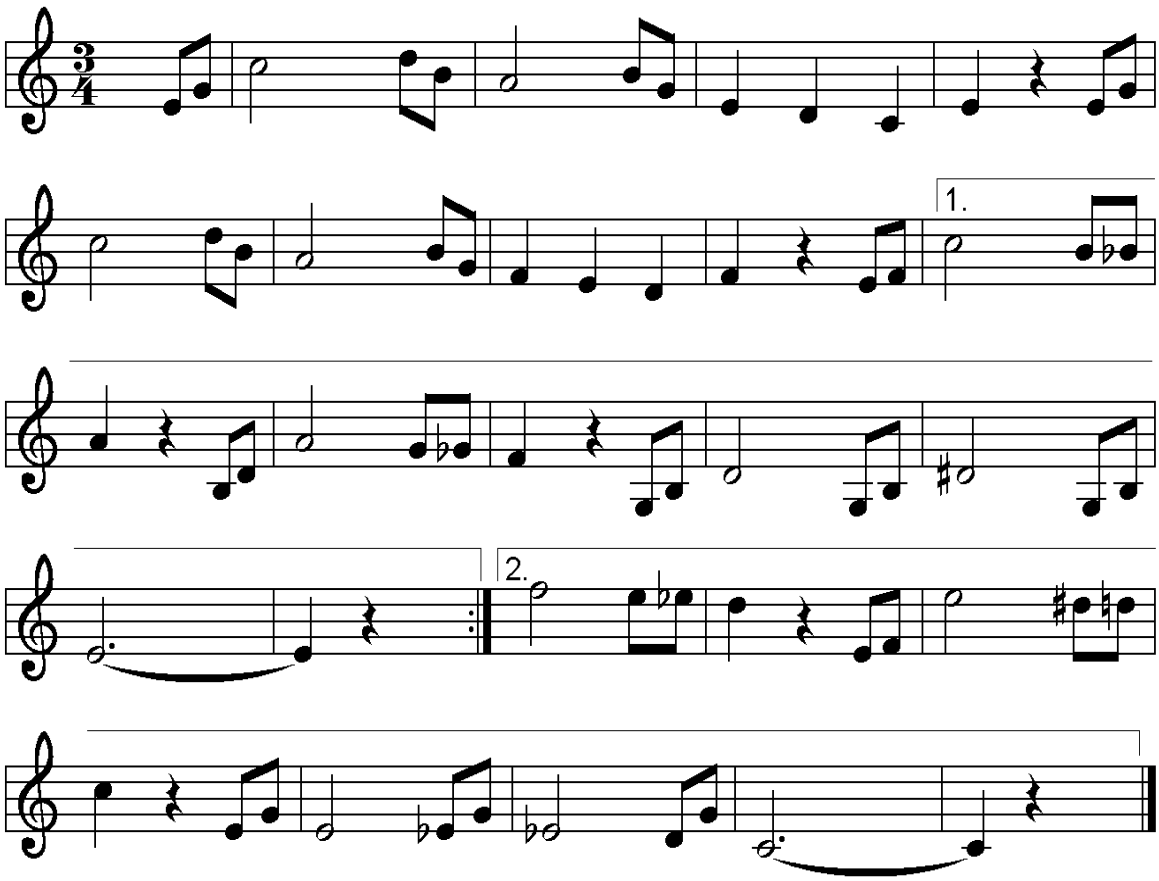

Rappel

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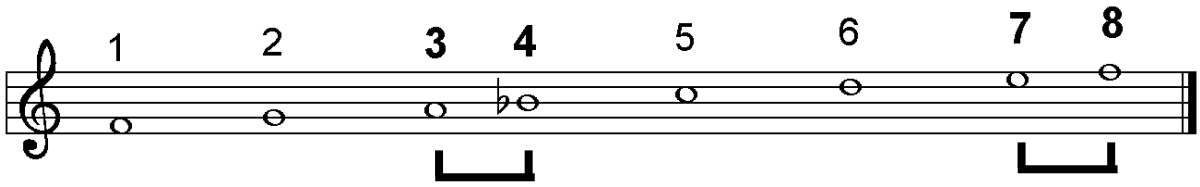
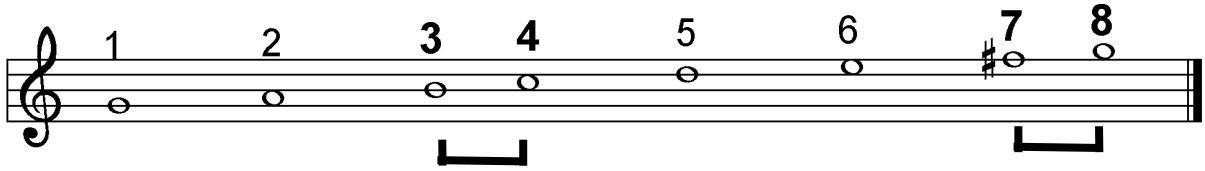


La gamme de SOL



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APPRENDRE LA MUSIQUE…

Aiguise la ***sensibilité***
Exerce la ***coordination*** des mouvements
Élabore l'***ambidextérité***
(usage simultané, adroit et indépendant des deux mains)
Éduque la ***mémoire***
Amplifie la capacité intellectuelle d'***invention***
Développe la ***pensée représentative***
(« audition intérieure »)
Cultive la faculté mentale d'***anticipation***
Initie à la ***beauté*** et à l'***harmonie***
Conduit au plaisir de la ***découverte***
Forme aux ***réflexes*** rapides et précis
Favorise l'apprentissage de la ***lecture/écriture***
de la langue maternelle
Suscite un ***intérêt*** qui dure ***toute la vie***
...